

Musical America

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**Pablo Casals—At 80
The Cellist Is at
Summit of His Powers**

**Alfred Wallenstein—
Conductor Enjoys Role
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**Roy Harris—Still
Buoyant as Teacher
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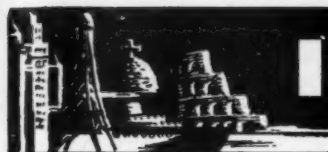
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International Report

La Scala in Milan Opens; New Aida Disappoints

Milan.—The early December tension in Europe did not prevent this year's opening night at La Scala from being one of the most brilliant shows of wealth and elegance seen during recent years. Unfortunately, the performance itself was partially disappointing, vocally and as a production. The opera chosen for this occasion was "Aida," always difficult to put on well unless a very high standard of singing and production are maintained. Since it seems that we have lost Renata Tebaldi and Mario del Monaco for this entire season, and since at the same time the box office needs names to sell tickets, we had instead Antoinetta Stella and Giuseppe di Stefano — both every fine singers but not the ideal Aida or Radames for an opening night at La Scala.

Miss Stella has a good voice and a pleasant appearance, but she lacks the personality and some of the small but important refinements that bridge the gap between average and first-class artistry. These failings will no doubt improve with further experience at La Scala and the Metropolitan.

Mr. di Stefano has always been a most sympathetic performer, and he did well on this important evening, his debut as Radames. His acting and diction were excellent, and his last act was most commendable, never forced and with a limpid, lyric quality of voice.

Simionato Outstanding

After hearing Giangiacomo Guelfi's enormous voice fill the huge arena di Verona last summer, it was rather surprising to find the sound produced by him in the part of Amonasro considerably smaller and slightly opaque in quality. Nevertheless he gave a creditable performance. Giulietta Simionato, as Amneris, interpreted the part with depth of feeling, dominating the stage with her glorious voice and brilliant personality. Silvio Maionica and Nicola Zaccaria as the King and the High Priest were both excellent artistically and vocally. Antonino Votto conducted with his customary precision and kept a skillful balance between orchestra and singers.

The producer, 29-year-old Franco Enriquez, handled the more intimate scenes with intelligence and imagination, but along with set designer Pietro Zuffi he fell down sadly in the crowd scenes, particularly that of the Triumph, which was wholly wanting in spectacle. Mr. Enriquez and Mr. Zuffi gave us a "new Aida" without drapery and elephants, and their efforts were interesting in the first and third acts. But much as I admire their pioneering spirit, their version of the scene where Radames returns victoriously to Memphis in a little boat was a half-hearted affair, with a minute crowd and a hungry-looking army without even a donkey in tow.

After the success attained by Handel's "Giulio Cesare" in Rome last year, the Scala decided to test the work on the difficult Milan audience. Due to the co-operation of conductor

Gianandrea Gavazzeni, producer Margherita Wallmann, and designer Pietro Zuffi, this production won a unanimous ovation from both public and critics. Even though this type of work is not normally appreciated by the average Italian operagoer, all performances were sold out.

Particular praise should go to Mr. Zuffi's costumes for the principal artists, which were extremely tasteful, and to Miss Wallmann's grouping of the chorus and effective lighting in the finale of Act I. The singing, on the other hand, was disappointing from all except Giulietta Simionato, as

Cornelia—the only member of the cast with a musical style required for a Handel opera.

Nicola Rossi-Lemeni, as Cesare, gave a magnificent interpretation of the role but was vocally unable to give full expression to the more dramatic moments. Virginia Zeani, a young, light lyric soprano making her debut at La Scala, was visually a beautiful Cleopatra and displayed a charming, if slightly cold voice. She seemed quite nervous, and it is unfair to judge the possibilities of an artist by her debut in a major theater.

I was greatly disappointed by Franco Corelli as Sesto. This young tenor has shown a certain promise in the past, but on this occasion he was obviously at a loss as what to do with his hands and feet, and his large voice was rough in quality. Mario Petri was a fine looking Tolomeo but was vocally inadequate.—Peter Dragadze

Pelleas et Melisande Given By French Group in Florence

Florence.—The big event so far this season has been the production of Debussy's "Pelléas et Mélisande" in completely French style, with Pierre Dervaux conducting, stage direction under Dussurget and Crochot, and amazingly evocative scenery by François Ganeau. All singers, too, were French, and if they did not impress a public accustomed to the grand manner, this is only because they were entirely faithful to the spirit of Debussy's work. All told, this was the most musicianly and artistically perfect production I have seen for many a day.

Much praise is due to François Ganeau for his solution of the scenic problems. The multiple scene changes must be swift if there is to be no halt in the music, but they must not be violent changes if the delicate atmosphere is to remain unviolated. Ganeau's solution was to suggest a forest scene with hanging foliage, and by raising various sections alternately he exposed the castle, the cave, the tower, and so on. With subtle lighting, scene shifts went unnoticed.

Handel's "Julius Caesar" at La Scala. Above: Virginia Zeani, as Cleopatra, and Nicola Rossi-Lemeni, as Caesar. Below: from the left, Pietro Zuffi, designer; Gianandrea Gavazzeni, conductor; Margherita Wallmann, stage director; Luigi Oldani, general secretary

Pierre Dervaux's handling of the orchestra was superb, obtaining amazing color and atmosphere, and it was gratifying to hear how the May Festival orchestra responded to what is very far from Italian music.

The French singers gave us an exhibition of superb control and understanding of Debussy's style. Nadine Sautereau and Camille Morane played the two title roles simply, with dream-



Photos by Erio Picagliani

like passions and actions quite foreign to the usual operatic exaggeration. The best voice was certainly that of Michel Roux (Golaud), who had more chance to display violence and passion, but who kept his actions down to the scale of the opera's tenuous emotional atmosphere. Annik Simon, Christiane Gayraud, and André Vessières completed the cast as Yniold, Geneviève, and Arkel.

Mozart's "Die Zauberflöte" has been presented by a German group of singers under the baton of Alexander Krannhals, and they worked so well together that I was surprised to learn they were not a company but had come together fortuitously for the first time.

Stich-Randall Excellent

The performance was remarkable for the exceptional Pamina we had in Teresa Stich-Randall. I remember her as a slim mermaid swimming across the Boboli Garden's lake in "Oberon" a few summers ago, but since then there has been a remarkable vocal improvement. Not only had she a pure, delicious voice in all registers, but she had a simplicity of delivery and musical style ideal for Mozart's Pamina.

Perhaps we were not so fortunate in other singers, but Ernst Kozub (Tamino), Willy Ferenz (Papageno) and Rita Bartos (Papagena) were adequate to their roles. Frank de Quell's stage management was, to me, unimaginative and stiff, with the comic scenes labored and the serious scenes funereal. Scenery by Emil Preetorius was moth-eaten compared with what we usually see here, and its mixed air of Japanese-Germanic decoration seemed dowdy in the extreme. Mr. Krannhals' conducting had quite an intuition for this music and absolute clarity in telling the orchestra just what he wanted.

Two Puccini productions have followed—"La Bohème" and "Madama Butterfly"—both conducted by Gabriele Santini. This conductor of the old school fails to convince me that Puccini is really such a wallowing in cheap emotion and sentimentalism. However, the Italian public would not approve any sign of restraint, and the longer a singer hangs on to the penultimate note of a cadenza, the better they like it.

Poggi as Rodolfo

Gianni Poggi as Rodolfo put up a fine show, and Marcella Pobbe as Mimi confirmed the fact that her rapidly growing fame here is based on real values. She has the looks, and is rapidly acquiring the voice and stage personality of a new prima donna. The quartet of "Bohemians" was completed by Enzo Mascherini (Marcello), Giulio Neri (Colline) and Giorgio Giorgetti (Schaunard). Aldo Calvo's scenery was excellent and Carlo Maestrini's stage direction full of movement and vivacity.

In "Madama Butterfly" we had a fine pair in Luisa Malagrida in the title role and Ferrando Perrari as Pinkerton. The first-act duet was acclaimed with great fervor, and Miss Malagrida obtained a first-rate success in the second-act. Other singers included Malfada Masini, Ugo Novelli, and Giulio Fioravanti, and stage direction was again under Carlo Maestrini.

—Reginald Smith Brindle

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Newspaper's Credo

WE had occasion recently to discuss the role of the music critic vis-a-vis his community as well as the art of music itself apropos of the critics' workshop in Cleveland last October. On Dec. 16 last, the Winston-Salem *Sunday Journal and Sentinel* published an editorial on criticism and set forth its credo. This is so remarkable a thing for a newspaper to do and it is done so well that we reproduce it herewith, in full:

NOT long ago, the editor of the *Journal and Sentinel* received a letter objecting to "the adverse criticism, written by a *Journal Staff* Reporter, concerning the recent Civic Music and W. S. Symphony concerts".

Signed by Mrs. T. H. Bean, president of the Thursday Morning Music Club, it said this:

"One may criticize a work of music but when personalities enter into it, and a fine musician is criticized, that is something different.

"May we suggest that in the future necessary criticism be of an unbiased nature in fairness to artists and the music-loving public of Winston-Salem".

This is not the first time *Journal and Sentinel* reviews of arts events have been criticized. Nor, more than likely, will it be the last. All such criticisms are welcome.

The newspapers' general policy is to publish letters to the editor without any editorial comment. However, this one comes at a time when we have added our first full-time arts reporter and critic to our staff. So we are going to take advantage of the opportunity it gives to explain what we are doing—and why.

FIRST of all, why cover a concert, a play or an art exhibit?

Because, of course, it is news—just as a football game is news. It is the function of a newspaper to report the news—to tell the public what happened, answering insofar as possible the most pertinent questions that come to the reader's mind.

With a football game, a report tells who played, where they played, what the score was, how it was made. So it is with a concert. The report should tell where it was held, who played the violin, for example, and what selections he played.

However, that information has usually been announced before the concert ever took place. Also the relative merits of Brahms, Beethoven, Mozart and others whose works were played have long since been established.

The real news and the first question the average reader asks is how the violinist played. Was his playing exciting, dull, mediocre?

Here the reporter must turn critic. For to tell "how", he must pass judgment of a sort. He must move from fact to opinion.

On the front cover

Now in his third year as conductor of the Seattle Symphony, Milton Katims has inspired new interest in the orchestra's activities, almost doubling the number of subscribers and tripling the contributors; and expanding the symphony's program of Family Neighborhood Concerts.

Mr. Katims, who began his musical studies as pianist and violinist at the age of 6, turned to the viola after graduating from Columbia University (which in 1953 awarded him its Medal for Excellence) and soon became an outstanding soloist on that instrument. After several years as solo violist and conductor with the Mutual Broadcasting System in New York, he spent ten years in the NBC Symphony, under Arturo Toscanini, guest-conducting it more than 50 times. His conducting assignments have taken him to Paris, Brussels, Barcelona and Israel. He has also been guest conductor in Detroit, Houston, Chicago, Montreal, Buffalo, Indianapolis, and Portland.

Last month in Seattle, with Herva Nelli, Albert Da Costa, and Mack Harrell in leading roles, Mr. Katims gave what is believed to be the first concert performance of Verdi's "Otello" in English. In April he will fly to Puerto Rico to participate in the Casals Festival. (Photo by Charles R. Pearson, Seattle)

How is such judgment to be passed?

There is no formula that serves for all. Each community, each newspaper and especially each critic differs from the rest. However, for the particular situation in Winston-Salem, three rules might be considered basic:

1. Set up fair standards for each type of performance.

In Winston-Salem, concerts are presented by (1) strictly professional concert artists such as Civic Music brings, (2) college faculty members who are professional musicians but whose principal endeavor is not in the concert field, (3) hometown groups such as the Symphony or Little Theater.

They cannot and should not all be judged by the same standards. It would be unfair to judge the Winston-Salem Symphony by the same standards as the New York Philharmonic, the Piedmont Opera Association the same as the "Met", the Little Theater the same as Broadway.

FOR each there is a level of excellence which it is capable of reaching—the standards being governed by training and experience, recognized limitations and past performance. The performance should be measured accordingly.

2. Base judgment on informed opinion.

A criticism of any concert, art exhibit or book can only be one person's opinion. No two pairs of eyes and ears ever see and hear exactly alike. For this reason, there will always be those who disagree with any critic, whoever he is and whatever he says.

The objective of the newspaper, however, is not necessarily to be "agreed with", but rather to present the opinion itself. Naturally, the opinion of a person who doesn't know and appreciate good music, art or drama or who isn't interested in the local arts picture would hardly be worth presenting. The opinion should be both informed and interested.

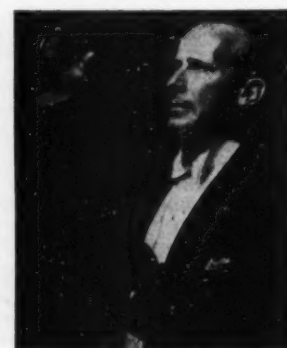
THIS does not necessarily mean that the critic must be a musician or an actor or an artist himself. But certainly he should be a person who has a background of knowledge in those fields, who keeps abreast of what is happening in them and who has an understanding of them.

We believe that an opinion of such a person is worth presenting to those who read newspapers—whether they agree with it or not.

3. Judge without personal prejudice.

Any critic, being human, has his likes and dislikes among composers, art forms, techniques, even personalities. But personal feelings, insofar as humanly possible, must have no bearing on the critic's ultimate judgment of a performance or exhibit. A critic should carry no bias into an

(Continued on page 5)



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MUSICAL AMERICA

Dutch Pianist, Concertmaster Soloists in Philadelphia

Philadelphia. — A new young pianist, and a very talented one, was presented by the Philadelphia Orchestra on Nov. 23—John Pennink, a native of Batavia. Mr. Pennink revealed a prodigious technique in the Tchaikovsky Concerto No. 1, in B flat Minor, and gave a brilliant and exciting performance, which brought him an ovation. Eugene Ormandy also programmed the Serenade in C major and the "Hamlet" Overture for this all-Tchaikovsky concert.

On Nov. 30, the soloist at the Philadelphia Orchestra was the concertmaster, Jacob Krachmalnick, who gave a poised and musicianly performance of Prokofiev's G minor Violin Concerto. Mr. Ormandy offered the local premiere of Norman Dello Joio's Variations, Chaconne and Finale, an admirably scored piece, and a heroic reading of Strauss's "Ein Heldenleben".

On Dec. 7, the orchestra gave the city its first performance of Carl Orff's "The Triumph of Aphrodite". Mr. Ormandy assembled soloists Hilde Gueden, Rudolf Petrak, Kenneth Smith, Ethelwyn Whitmore, and Katharine Constantine, and the Temple University Chorus for a

thrilling performance, which carried the audience away with its unorthodox fare and its startling musical effects. The performance was one of the best heard here this year. The soloists coped manfully and successfully with their difficult assignments, and the chorus deserved the ovation it received. Mr. Ormandy conducted the strange but arresting score with notable effect. Also on the program was Miss Gueden's lovely singing of an aria from "Idomeneo" and Zerbini's song from "Ariadne auf Naxos". The program opened with a fine version of Vivaldi's Concerto Grosso for Two Violins ("L'Echo").

On Dec. 14, the orchestra presented Robert Casadesus as soloist. The French pianist was heard in admirably integrated performances of Mozart's "Coronation" Concerto and Ravel's Concerto for the Left Hand. There was little question of the esteem in which Mr. Casadesus is held by Philadelphia audiences. Mr. Ormandy offered lustrous readings of Debussy's "La Mer" and Mendelssohn's "A Midsummer Night's Dream" music.

On Dec. 21, Mr. Ormandy played two local premieres, Harilaos Per-

nessa's "Christus" Symphony and Frances McCollin's Two Choral Preludes. The "Christus" Symphony is a powerful piece, with obvious influences derived from Richard Strauss. The composer was present; so was Miss McCollin, whose work was contrastingly serene. The "Nutcracker" Suite of Tchaikovsky filled the last half of the program.

Ernest Ansermet conducted the Philadelphia Orchestra and created a deep impression on Dec. 28 with his reading of Honegger's important "Symphonie Liturgique", a deeply moving composition of masterly skill in its over-all construction. Mr. Ansermet began the afternoon with Wagner's "Eine Faust Overture", and concluded with Ravel's "Mother



Moss Photo

Lorenzo Alvary, as Don Basilio, in the Philadelphia Grand Opera Company's "Barber of Seville"

Goose" Suite and "La Valse". The veteran Swiss conductor was applauded with great enthusiasm.

On Dec. 6, the Vienna Philharmonic came for the first time to Philadelphia's Academy. Andre Cluytens offered Haydn's "Miracle" Symphony, Berger's Rondo Ostinato, Strauss's "Don Juan" and the Brahms's Fourth Symphony, demonstrating that he had impressive control over a very fine orchestra, one that does not have all the lustrousness of American symphonic groups but that plays with great precision and sensitivity.

Rudolf Serkin was the soloist at the Philadelphia Orchestra's second Student Concert on Dec. 17. The distinguished pianist received an ovation from the youthful audience for his playing of the Mendelssohn Concerto No. 1, in G minor. Tchaikovsky's Fourth Symphony also stirred the eager listeners and was given Mr. Ormandy's fine-grained treatment.

Callas in "Norma"

Opera in Philadelphia during this period got off to a flying start on Nov. 27, when the Metropolitan opened its 72nd season at the Academy with "Norma". Maria Callas was received with friendly warmth rather than rapture. Her singing was highly variable, as was her oddly stylized acting. Kurt Baum was a stolid but firm-voiced Pollione and Nicola Moscona a properly pontifical Oroveso. Fedora Barbieri did some excellent singing as Adalgisa, also some that was off pitch and deficient in technical accuracy. Fausto Cleva conducted with authority.

On Nov. 29, Eileen Farrell made the Metropolitan singers of the pre-

vious night sound quite tame with her electrifying performance of Cherubini's "Medea". This is one of the great voices of the century. The American Opera Society was fortunate in having Miss Farrell, who was tumultuously received by the Academy audience. Arnold Gamson conducted a fine performance of this rare score, profiting from the work of Eva Likova, Miroslav Cingalovic, and Jon Vickers. It was Miss Farrell's evening, however.

On Nov. 30, the Philadelphia Grand Opera Company gave its finest performance of the current season, a "Tosca" that enlisted Eleanor Steber, Eugene Conley and Cesare Bardelli in principal roles. Miss Steber's Tosca is a vigorous yet musical one, and both she and Mr. Bardelli (one of the best Scarpia's now before the public) made much of the tumultuous second act. Eugene Conley sang Cavaradossi's lyric airs with much beauty of voice. Giuseppe Bamboschek managed to generate fervid excitement within a frame of authority, at the conductor's desk.

On Dec. 7, the NBC Opera Company presented "Madam Butterfly" at the Academy. Frances Yeend, though not physically right for the role, sang it with great competence and acted it with touching sincerity. David Lloyd was a light-voiced but believable Pinkerton, and Mac Morgan a communicative Sharpless. Edith Evans sang a lovely Suzuki in a performance well conducted by Herbert Grossman.

On Dec. 18, the Metropolitan returned to the city with its new production of Verdi's "Ernani". Frank Guarrera was a last-minute replacement for the ailing Leonard Warren, and after a cautious start gave a splendid account of himself as Carlos V. Zinka Milanov was in admirable voice throughout the opera, and Mario Del Monaco stirred Academy patrons with the impact of his dramatic tones. Giorgio Tozzi was a fine Silva, singing the role for the first time. Dimitri Mitropoulos was a tower of strength at the conductor's stand. The opera was rapturously received by a very large audience.

"Ernani" Heard

On Dec. 19, Co-Opera presented a performance of Mozart's "The Abduction from the Seraglio", with Joan Carroll, Corinne Swall, Alan Cohn, Spelios Constantine, and Frank Henzel in principal roles. An admirable account of this score was realized by a neat if small-scaled performance, directed by Fritz Joki, former Mozart singer in Munich.

On Jan. 3, the Philadelphia Grand Opera Company gave the city a plausible and highly communicative performance of "The Barber of Seville" with Giuseppe Bamboschek showing his usual authority and finesse at the conductor's desk. There was a good deal of clowning between Lorenzo Alvary and Salvatore Baccaloni, the Basilio and Bartolo, but the audience laughed at all the absurd conceits they thought up. Outstanding was the brilliant Figaro of Cesare Bardelli. Graciela Rivera was a charming and picturesque Rosina of fragile vocal endowment, and Garbor Carelli, better as a comedian than as a vocalist, was the cast's rather pallid Almaviva. —Max de Schauensee

Newspaper Credo

(Continued from page 4)

auditorium; he should look at the performance with an open mind and judge it on its own merits against its own standard.

Having tried, then, to set the standard, base its judgment on informed opinion and judge without personal prejudice, how should a newspaper present its review?

First of all, the critic should try to write with the reader in mind. Of the many here who enjoy music and drama, dance and art, relatively few have the technical knowledge to comprehend a review full of "language of the trade". The aim of the writer should be to write for the majority—which is to write simply, clearly, understandably and interestingly.

Second, reviews should be written honestly.

If there are parts of a performance that are bad and could have been avoided, the critic should not hesitate to point them out. By the same token, he should point out the good. The critic who automatically praises everything and everybody or finds fault with them all is failing his responsibility, loses his readers' interest and serves no purpose.

Writing honestly, however, does not mean that the critic need be picayunish. Particularly on the amateur level, some shortcomings can be overlooked in the measurement of the over-all spirit, intent and creative effort.

Writing honestly also is no excuse for seeming arrogant, all-knowing or condescending. Reviews should be friendly, down-to-earth, sympathetic and understanding—whether they be praise or adverse criticism.

That brings us to the matter of what the *Journal and Sentinel* hope to accomplish by having an arts re-

porter and critic on the staff. (Few papers this size have such a person).

In reporting, we hope to bring the arts and our readers together—to tell the story of the growing arts program in this community, to show that the arts are as naturally interesting as any other part of everyday life. If by having their story told, the arts will make new friends, that's good. If by telling it, the newspaper gives its subscribers something additionally interesting, that's good, too.

In criticism, we hope to do our part in helping to build the arts in this community. This we try to do by holding the standards ever aloft and in public view.

Only by reaching up can any artistic group continue to grow and develop. When a group does reach up and succeeds, we hope our praise will encourage it to keep raising its sights. When a group falls short (sometimes unbeknownst to itself), we hope that by pointing out its failings, we can encourage that group to recognize its own shortcomings and to work harder the next time.

Always our aim is to encourage the arts—never to tear them down.

The arts have already made our community a better one. As they grow and develop, they will continue to enrich it. But they cannot grow and develop without community support, and community support will come in direct relation to the efforts the arts themselves put forth.

By our criticism, perhaps, we can keep the artists alert to their own responsibility and the community abreast of the arts. We shall, of course, not always succeed in our own aim. It's a formidable one, and mistakes will be made. But in the trying, we hope, we can help build not only the arts but the better community for which the arts people and the newspaper alike are working.

National Report

Cincinnati Orchestra Offers Interesting Novelties

Cincinnati.—The Beaux Arts Trio (Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist), appearing as soloists with the Cincinnati Symphony under the direction of Thor Johnson, added interesting novelty to the Dec. 28 and 29 concerts at Music Hall. They played Beethoven's Concerto in C major for Piano, Violin, Cello and Orchestra, Op. 56. It is a somewhat ungrateful work, perhaps because it seems of lesser worth among the great Beethoven's compositions. However, the trio made it palatable from the performance angle, showing themselves first-class artists individually and capable of resplendent ensemble. Mr. Johnson led the orchestra in a diligently prepared accompaniment, helping to make the debut here of this group a success.

The program had winning variety: Handel's music for the "Royal Fireworks" (in an edition by Thor Johnson) preceded the Beethoven, with Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber" and Ravel's "La Valse" after intermission. The Hindemith received a spirited and sound performance, but the Ravel was interpreted with less conviction, elasticity, or style.

"Amahl" Given

A staged performance of Menotti's "Amahl and the Night Visitors", fully staged and costumed, was a memorable part of the symphony concerts on Dec. 21 and 22. It was the original NBC-TV Opera cast with two exceptions: Kirk Jordan as Amahl, and Patricia Neway as the mother. Andrew McKinley, David Aiken and Leon Lishner as the kings made an impressive entrance down the aisle to the stage and sang and acted superbly. Francis Monachino was the page.

Miss Neway's voice was resonant and warm, her histrionic ability distinguished. But it was the astonishingly gifted ten-year-old Kirk Jordan who stole the show by a personality and dramatic talent that came over the footlights with moving credibility. The orchestra was conducted magnificently by Mr. Johnson backstage—behind the theater set; hence singers were deprived of direction. In "Shepherds' Dance", Janet Thomas, John Langston and Paul Solberger, local artists, danced excellently to Marian LeCour's effective choreography, and the chorus trained by Hubert Kockritz was in accord with the professional character of the presentation.

Miss Neway, Messrs. McKinley and Aiken were joined by singers Lucille Perret and Charlotte Shockley, Parvin Titus, organist, the orchestra, and the combined choruses of Walnut Hills and Woodward High Schools, Nelle Custer Murphy and Robert MacSpadden, directors, in Saint-Saëns' "Christmas Oratorio" for the first half of the program.

José Iturbi returned to Cincinnati after an extended absence to be soloist with the orchestra on Dec. 7 and 8. He was warmly welcomed and generously applauded for his virtuosity in the playing of Debussy's

"Fantasie" and the Albéniz-Iturbi "Spanish Rhapsody". On the pre-intermission part of the program were Beethoven's "Egmont" Overture and Sibelius' Second Symphony, the latter to honor the composer's 91st birthday.

The Ballet Russe de Monte Carlo came for a three-performance engage-



Jack Foster Photos

Thor Johnson, center right, and the Beaux Arts Trio, which appeared with the Cincinnati Symphony

ment with the orchestra on Nov. 30 and Dec. 1.

The repertoire this season was less attractive than usual. "Les Sylphides", Grand Pas de Deux from "Don Quixote", "Mute Wife", and "Som-

Monteagle Elected Head Of San Francisco Symphony

San Francisco. — Kenneth Monteagle, former president of the San Francisco Opera Association, was elected head of the San Francisco Symphony Association upon the resignation of J. D. Zellerbach, who succeeds Clare Booth Luce as our Ambassador to Italy. The Board of Governors also created the office of executive vice-president and elected Mrs. John R. Upton to that post.

Mr. Monteagle, whose parents helped to found the orchestra in 1910, has been a member of its board of governors since 1933. Mrs. Upton has been a vice-president of the board.

The San Francisco Symphony season is advancing in interesting fashion. The second program, with Geza Anda as soloist in a Bartok piano concerto, played percussively with a tone more harsh than pleasant, also introduced Fritz Stein's arrangement of Gabrieli's Sonata Pian e Forte for two trumpets, two horns (doubled), four trombones and tuba. The concluding number was the César Franck Symphony, which had the fastest performance ever heard in this region. If it was not Franck, at least it was far from dull in Mr. Jorda's individual reading.

The third concert of the season offered Gluck's Overture to "Iphigenia in Aulis"; Imbrie's "Ballad" in D; a Saint-Saëns cello concerto, with the excellent Zara Nelsova as soloist; and Dvorak's Symphony No. 2. The Imbrie "Ballad" was his master's thesis

breros" made up Friday night's list; "Swan Lake", "Blue Bird" and "Coppélia" were the subscription series fare. The solo dancing of Margery Beddow (substituting for Irina Borowska), Yvonne Chouteau, Sally Seven, and Alan Howard was the highlight of "Les Sylphides"; Alicia Alonso and Igor Youskevitch in the "Don Quixote" excerpt were the fascinating feature of Friday night's program. Leon Danielian's clever choreography, Ivan Boutnikoff's score, the dancing of Yvonne Chouteau (for Miss Borowska), and Deni Lamont were the rewarding facets of "Sombreros", a ballet charming for its color, animation and spontaneity. "Swan Lake" was notable for the dancing of Miss Alonso and Mr. Youskevitch; "Blue Bird" for that of Mr. Lamont and Miss Chouteau; "Coppélia" for that of Nina Novak, Alan Howard, and Miguel Terekhov.

The Matinee Musicale Club presented Leopold Simoneau in his local debut recital, on Dec. 10 at the Netherland Hilton Hall of Mirrors. It was a discriminatingly selected, very enjoyable program and Mr. Simoneau proved a first-rank singer, skilled in the many qualities that mark a distinguished vocalist. His voice was warm, his singing had great variety in color, and was always remarkably controlled. Allen Rogers gave the tenor artistic support at the piano.

The Cincinnati Chamber Music Society opened its 27th season at the Taft Museum on Nov. 29 with a concert by the Rocco Ensemble. The group consists of Robert Conant, harpsichord; Charles Treger, violin; Paul Doktor, viola; and Michael Krasnopolsky, double bass. They provided a pleasurable evening, with works by Stamitz, Locatelli, Thomas Arne, Scarlatti, Couperin, and Karl Ditters von Dittersdorf.

—Mary Leighton

um members, representing 35 colleges and universities in the Bay area, presented the departing symphony president, J. D. Zellerbach, with a rare antique jade desk ornament. And the orchestra members presented him with silver cuff links, and a scroll of appreciation signed by every player.

Guimar Novaes, in the Curran Theater, and Rudolf Serkin, in the Opera House, presented memorable piano recitals during December. The Little Symphony, Gregory Millar, conductor, presented Milhaud's Concerto for Percussion and Small Orchestra and Frank Martin's Concerto for Seven Winds, Timpani, Percussion and Strings. It was a fine night for the percussionists—especially for Meyer Slivka, timpanist.

Both works were definitely of today and were offset by Vivaldi's Concerto Grosso for Four Violins, Mozart's Piano Concerto No. 24 with Leon Kirchner as soloist. A noble experiment that did not succeed was the ballet staged by the Contemporary Dancers with the orchestra as a backdrop, playing Stravinsky suite adaptations—all as a "Puppet Show for People".

California String Quartet

Novelties introduced by the California String Quartet at the Museum of Art included Karl Amadeus Hartmann's String Quartet No. 2 and Leos Janacek's String Quartet No. 1. Mozart and Beethoven works completed the program—the Beethoven being the F major Quartet after the piano Sonata in E major of 1799, adapted by the composer himself.

The Parrenin Quartet played at the State College Chamber Music Center. The San Francisco Boys' Chorus, directed by Madi Bacon, gave an excellent account of itself in an annual recital in the Marines Memorial Theater. Theirs is a wonderfully fine demonstration of what cultural recreation can do for youngsters, especially when so intelligently and enthusiastically directed. James Standard, bass-baritone, was their guest soloist.

Debut recitals by Douglas Miller, baritone, with Don Jones at the piano, and Mary McNaughton, soprano (who had a fine accompanist in Nathan Schwartz), plus the usual large quota of nonprofessional musical holiday programs preceded a welcome year-end interval of silent nights.

—Marjory M. Fisher

City Opera May Join Metropolitan

The possibility has arisen that the Metropolitan Opera may take over the administration of the New York City Opera Company. Unofficial talks among board members of both organizations reportedly have found them in substantial agreement.

The City Opera, which has faced financial difficulties since its fall season, has been considering several plans to establish itself securely. One of these involved the formation of an opera committee made up of professionals in different facets of opera, who would raise money and set artistic policies.

Newbold Morris, chairman of the City Center board, indicated that the Metropolitan Opera could step in if it wished. His main concern, he indicated, is a responsibility to a half-million people who attend the City Center performances. If the Metropolitan did take over, he indicated, it would enter the center as a tenant and would have complete freedom in repertory and artistic policy.

at the University of California a decade ago. It had been heard in Rome and other Italian cities, but this was its first performance in the region of its birth. It is a display piece and reveals excellent craftsmanship in matters of orchestration, using piano and celeste in addition to full symphony.

Bach's "Christmas" Oratorio was the pre-holiday offering and proved one of the best Bach performances in many a year. Leontyne Price was the soprano soloist, making her debut here. The voice was very lovely, with a floating quality. Katherine Hilgenberg, mezzo-soprano, was struggling with a cold, and her English diction was less intelligible than that of the other singers. John McCollum was most successful with declamatory values in the tenor solos, and Donald Gramm's big bass voice projected words intelligibly.

Chorus' Excellence

The San Francisco State College Choral Union—attractive in red and green robes rather than the usual drab black ones—did an excellent job of singing, technically, despite a lack of tonal quality and beauty of voice that one hopes for but rarely finds in student choruses. It was the totality of the ensemble and its precision and nice orchestral playing that were most impressive.

At intermission time on Thursday night's program, the Symphony For-

Denver Symphony Opens in Remodeled Hall

Denver.—Denver's concert season was initiated as usual with the opening of the Denver Symphony, Saul Caston, conductor, on Nov. 15, weeks later than usual because of the remodeling of City Auditorium.

The refurbishing of what used to be called "the old barn" made the occasion more gala than ever, as a brilliant first-night audience crowded into the handsome lobby while flashlights popped and radio commentators announced arrivals. Acoustics proved to be so excellent that one felt that the orchestra's playing had never been actually heard or fully appreciated before.

After Mozart's Overture to "The Magic Flute", Mr. Caston gave a nicely balanced reading of Beethoven's C minor Symphony. The musicians played in masterly style with clear tone and phrasing and dynamics finely etched. In the three other programmed numbers, Cowell's "Hymn and Fuguing Tune" No. 3 elicited warm response for its first Denver performance, Respighi's "Fountains of Rome" had delicately wrought effects, and Ravel's "La Valse" sustained its pulsating intensity.

Iturbi Plays Mozart

Jose Iturbi drew another capacity crowd on Nov. 20. Some changes in seating arrangements of the brasses made the orchestra sound even better than opening night. The pianist was in good form, and Mozart's E flat concerto, K. 482, emerged crisp and fluid, yet tender. Boris Blacher's Variations on a Theme of Paganini called forth an authoritative projection of the work that caught its humor and unusual instrumental color, while Samuel Barber's Adagio for Strings was movingly played. Mr. Iturbi's "Fantasy" for Piano and Orchestra ended the program.

Nov. 27 brought Michael Rabin in the Brahms Violin Concerto. The satiny sheen of the violinist's tone was always beautiful. Bach's "Brandenburg" Concerto No. 3 exhibited the string choir's warm sonority. The focal point of the evening was Sibelius' Symphony No. 1, in a fiery performance, full of dramatic sweep and emotional surge.

Guionar Novaes appeared as guest artist on Dec. 4. Never has she played more gloriously. Her superb artistry enlivened Chopin's F minor Concerto with inspired pianism. The audience literally went wild with enthusiasm and the artist responded with many encores. A pointed, forceful projection of Beethoven's Overture to "Coriolanus" and Mendelssohn's "Italian" Symphony closed the program.

Concertmaster Heard

On Dec. 11, Schubert's Symphony No. 7 received a studious, well-knit reading. A colorful if uneven performance of Rimsky-Korsakoff's "Scheherazade", with concertmaster Harold Whipple as soloist, made a sonorous finale.

A rare treat was the presentation in the Christmas concert of Dec. 18 of Berlioz's "L'Enfance du Christ", under the skillful direction of guest conductor Thomas Scherman. Mr. Scherman's simplicity of approach and absorption in the score produced a finely wrought performance. Barr Nelson's warm, sweet mezzo-soprano voice was well suited to the part of La Sainte Marie. The two roles of Le Saint Joseph and Hérode were interpreted by Martial Singher with

expressive vocalism. Roger Fee's singing of Le Père and Polydorus was, as always, dependable and pleasing. But the surprise of the evening was the young tenor John Anglin, as Le Récitant. His clear, natural voice of soaring beauty was most artistically handled, showing innate taste and musicianship reminiscent of the young Roland Hayes. The University of Colorado Choir, Charles Byers, director, was a well-trained aggregation of fresh young voices. Their "Shepherd's Farewell" was sung with finish and real feeling, and the orchestra augmented the entire production with playing of a high order. It was a memorable evening.

The Nov. 4 presentation by the Denver Symphony Society of the Berlin Philharmonic, Herbert von Karajan conducting, took place in the enormous Auditorium Arena because the concert hall was not in readiness. The orchestra sounded wonderfully well in the vast amphitheater and thrilled the audience to such prolonged applause that they added an encore.

Witherspoon-Grimes Enterprises, Inc., is presenting an extremely choice selection of attractions this season. Elisabeth Schwarzkopf appeared Oct. 6 at Phipps Auditorium in an interesting program of songs and arias. She enchanted her audience by her dazzling loveliness, the crystalline purity of her beautiful voice, and her supreme artistry. The Little Gaelic Singers of County Derry were presented at City Auditorium on Nov. 28 in a refreshing program of old Irish tunes set in simple arrangements. The charming little singers sang with sweet naivete and a sparkling Irish lilt. Michael McWilliams added considerable dash to the evening with his

ringing baritone voice and Breadon De Glin was featured in traditional dances in which the youngsters joined.

The Greater Denver Opera Association's initial performance was Puccini's "La Bohème", on Nov. 23 and 24, at City Auditorium under Walter Herbert's authoritative and musically direction. The excellent production by John Newfield was one of the company's best to date. The acting was smooth, the characterizations realistic. Settings showed artistic imagination and good color effects, with simplicity as the keynote. Eva Likova made an appealing, charming Mimi, William Black's easy stage presence and sincerity were well suited to the part of Rodolfo, though the usual resonant purity of his singing was somewhat dimmed, apparently by a cold. Fred Nesbit brought smooth acting and singing to his interpretation of Marcello, and Richard Dworak gave an excellent portrayal of Colline. Jack Olson made a suave Schaunard, while William Axton acted well as Benoit. Leona Bock's Musetta was pretty and nervously vivacious with a shrill, uncertain voice. Roland Brett was Alcindoro and Eric Davis, Pargignol. Minor parts were well handled by Jim Sparks and Dave Shapiro. The chorus and the children acted splendidly and sang with verve and nice tonal blend, due to Rudolph Fetsch's training.

Juilliard Quartet's Program

Friends of Chamber Music presented the Juilliard String Quartet on Nov. 7. However, this well-schooled ensemble did not sound as well as in the Aspen Festival, for their tone lacked mellowness. They gave a graceful projection of Mozart's C major

Quartet, K. 465, and their brittle tonal quality was admirably suited to the intricacies of Peter Mennin's Quartet No. 2 which they played with splendid zest and virtuosity. The Verdi Quartet was expertly done and disclosed a more lyric approach, while as an encore the "Andantino" of the Debussy Quartet was the evening's loveliest listening.

The Parrenin Quartet, Nov. 26, was an expert ensemble that played as one instrument with refined style and lively, sensitive tone in the French tradition. Haydn's G major Quartet was most satisfying and the four musicians imbued the thick, contrapuntal texture of Roussel's Quartet Op. 45 with their youthful vitality and glowing tone. Borodin's D major Quartet had innate lyricism.

The Denver Chamber Music Society gave two interesting concerts of unusual caliber. The Oct. 26 program saw the Denver String Quartet assisted by other first-chair players of the Denver Symphony and pianist Max Lanner. Mozart's G major String Quartet, K. 387, was done in polished style as an opening number. Ibert's "Two Interludes" for Flute, Violin, and Harp, and Bax's "Elegiac Trio" for Flute, Viola, and Harp came off with distinction. The Schubert Piano Trio was a momentous performance that had finely worked out dynamics and tremendous vitality. These concerts are unique in that they present novelties rarely heard anywhere, such as Candeloube's Trio for Oboe, Clarinet, and Bassoon, on the Dec. 7 program. It was delightful music, played superbly by the three solo players of the orchestra. Milhaud's Quintet for Oboe, Clarinet, Flute, Bassoon and French Horn, "The Chimney of King René", had a notably expert projection to catch its humor and medieval atmosphere. Beethoven's String Quartet, Op. 18, No. 6, had freshness and warmth.

—Emmy Brady Rogers

Shaw, Chavez, Markevitch Lead Cleveland Orchestra

Cleveland.—Robert Shaw, new associate conductor of the Cleveland Orchestra and renowned choral director, gave his first two sets of orchestra subscription concerts.

His major accomplishment was a performance of Beethoven's "Missa Solemnis" with his new chorus of 200 carefully selected and rehearsed individuals. In just six weeks Mr. Shaw has built a fine chorus, one with lushness of tone, grandeur, and clarity.

Mr. Shaw achieved a triumph. He conducted a program of Bach, Tchaikovsky and Piston (the Sixth Symphony), proving himself flexible at handling these three schools of music. His Bach was neat and clean, the Tchaikovsky glowed, and he brought forth the main values of the Piston.

Carlos Chavez conducted the orchestra in a program of his own volatile works, plus Beethoven's Seventh Symphony and the sparkling Concerto Grosso for Two Solo Violins and Strings (Op. 3, No. 11) by Vivaldi. Mr. Chavez showed enormous energy in the Beethoven and Vivaldi, then relaxed a bit and let his own music speak for itself: Sinfonia No. 3 and "Sinfonia India". The first work perplexed the audience with its jagged structure and its percussive sound. The primitive "Sinfonia India" was not quite so abrasive and strange, but by then the audience was wearied by a most taxing though stimulating evening.

Igor Markevitch was the last of a trio of guest conductors to appear with the Cleveland Orchestra. He directed Tchaikovsky's "Pathétique" Symphony with immaculate clarity, extracting robust tone from the orchestra. In Stravinsky's savage "Rite of Spring" he seemed to sacrifice rhythmic barbarity in order to bring out the melodic aspects of the music. This resulted in a kind of mellowness that made the musical fabric easier to follow but perhaps disappointed the more red-blooded patrons.

Soprano Elisabeth Schwarzkopf gave great pleasure to a Music Hall audience on Dec. 1. In her first Cleveland recital she offered lieder by the great song masters of the past. Her exquisite singing impressed the goodly sized audience and G. Bernardi, Cleveland sponsor, is planning to bring her back next season.

The Hungarian and Budapest String Quartets performed here, the former displaying its rich, polished sound in a program of Mozart, Kodaly and Beethoven. There was some disagreement on the quality of the Budapest ensemble a week later in a program of Beethoven, Bartok and Schubert.

Less than two years after his appointment, Cleveland Orchestra manager William McKelvy Martin has resigned his post, effective March 31, 1957.

No one has been named to succeed him. Symphony trustees plan to spend



Robert Shaw, who conducted the Cleveland Orchestra in Beethoven's "Missa Solemnis"

the next year and a half in quest of a manager. Their aim is to have one ready to assume office by June, 1958.

It had been anticipated in some quarters that the orchestra's co-manager, George Henry Lovett Smith, would succeed to the position with the expected resignation of Mr. Martin. However the trustees' Management Committee decided on its present policy of wait-and-look.

Mr. Smith, meanwhile, has been entrusted with all the managerial duties. To help him, an assistant manager is being sought. There is an unusually heavy burden of administrative duties this year, what with the orchestra's tour of Europe in May and June.

Mr. Martin's resignation was no surprise to Cleveland music circles. There had been tension between him

(Continued on page 32)



Mephisto's Musings

Spared

On Dec. 23 in the already fire-ravaged region of Southern California, the explosion of a home-made incendiary bomb caused additional devastation in Palos Verdes Estates, home of violinist Joseph Szigeti.

The fire blackened 1,500 acres, forced evacuation of 150 persons, and threatened several palatial homes. But for a providential change in the direction of the wind, the Szigetis might have lost their home and all its contents.

Said Mr. Szigeti: "My Guarnerius violins and an armful of music, my wife's fur coat and our passports and other papers were already in our car. We were ready to abandon the house, but meanwhile my wife was using the hose on the wall and on the trees nearest the flames. The only things I took with me were the manuscript of the Bartok 'Rhapsody', two 18th-century French miniatures and two 18th-century Italian mosaic miniatures and a 16th-century illuminated Koran which is a treasure."

Four in the Far East

Back from a six-month tour around the world, which included the Fiji Islands, Borneo, Bali, New Zealand, and other less traveled spots, as well as the Hawaiian Islands and Australia, the La Salle String Quartet has an inexhaustible supply of interesting stories to tell. Leaving from the West Coast, the four musicians zigzagged about the Pacific and Far East before proceeding to a six-week tour of Europe on their way home. They are quartet-in-residence at the Cincinnati College Conservatory at present.

The quartet gave the first chamber-music concert ever heard at Suva, in the Fiji Islands, a British Crown Colony. To reach Suva, they had to travel 140 miles by car from the airfield over roads that were something of an adventure in themselves. The audience was highly colorful, a mixture of British officials and residents, native chiefs, and native folk. The Royal House of Tonga was present, and the quartet was fortunate in having in its repertoire Ernest Bloch's piece, "Tongataboo".

They had a taste of the changeable Pacific weather, for at the beginning of the concert a sudden rainfall made loud music of its own on the tin roof of the rather primitive hall. But the audience was

both attentive and courteous. The concert was sponsored by the Fiji Arts Club and the Fiji Broadcasting Station, and the British officials provided gracious hospitality.

The Fiji islanders sang for the quartet and they were startled to discover that the missionaries had succeeded in rooting out native music completely so that the "native" music they heard was based clearly on four-part hymns with overtones of Hawaiian Westernized influences.

In New Zealand the quartet gave 25 concerts. They found chamber-music societies everywhere and concert life highly organized so that audiences were sizable even in remote towns. They played such works as the Third Quartet of Schoenberg without hesitation for these listeners. Their children's concerts were a special success in New Zealand.

In Australia, they gave five concerts in seven days but their programs were taped by the Australian Broadcasting Company which later broadcast them repeatedly throughout the nation.

The 30 concerts they gave in Java, Sumatra, Borneo, and Bali were fascinating experiences for them. In Bali they lived in a remote village and met famous native musicians, studying the wonderful gamelan orchestras in their home villages. The Balinese, they found, are the most complete artists in the world, spending almost all of their time in carving, painting, dancing, or playing, from childhood. They also gave concerts for the oil company employees, in modern Western plants, set down in the midst of the jungles. After a concert in Bombay, India, they set off for Europe, their memories stored with exotic impressions and with gratitude for the hospitality and exquisite courtesy of Eastern people.

Gift

Berwyn B. Thomas, president of the Mason County Community Concert Association, Shelton, Wash., writes: "We recently opened our 1956-57 season with a concert by Natalie Ryshna, and I thought you might be interested in a story of a special event which accompanied her concert.

"This locality is the center of one of the largest sources of Christmas trees in the country. This year nearly 200 carloads of prepared trees were shipped from local assembly yards. Some of these operations are so mechanized as to have conveyor belt systems for sorting and tying the trees and delivering them to the cars. The local Chamber of Commerce has adopted the slogan 'Christmastown, U.S.A.' as a symbol of promotions surrounding the theme of Christmas-based industries.

"Miss Ryshna appeared here on Dec. 1. After her concert, she was presented with a bouquet consisting not of flowers but of a miniature tree as a token. Her real 'prize' was a full-size, selected tree which was sent directly to her home in Connecticut by the local growers and the Chamber of Commerce."

I think this was a very pretty gesture, Mr. Thomas, and I hope the idea will be widely adopted. Think of the possibilities! In Detroit a Cadillac, in Cincinnati a Baldwin piano, in Los Angeles a slice of smog-free real estate—ah, for the artists' life!

Sacrifice

Symphony orchestras are often giving concerts for children, but in most cases this is just a part of the musicians' schedule. When the Cedar Rapids (Iowa) Symphony, conducted by Henry Denecke, recently played for school children and young people, the situation was somewhat different. This orchestra

is made up of doctors, lawyers, teachers, businessmen and women, housewives and students. Since the school concerts were given during the day, it meant that the professional and business people were making a real sacrifice in income, the housewives and students in time.

I am happy to report that the concerts were a success and will be repeated later this year. More power to the Cedar Rapids Symphony members for their good work.

Doctor in the House?

The SRO sign was posted before curtain time on Nov. 29, when the Seattle Symphony under Milton Katims played a special concert for doctors and their wives attending the 1956 Clinical Session of the American Medical Association in Seattle.

Nearly 2,500 physicians from every part of the United States came to the city for the session, and a capacity house greeted the conductor and orchestra as they began the concert sponsored by New York's Winthrop Laboratories as part of the entertainment for visiting medical men.

Among the details that had to be considered in planning a concert for physicians were two special requests: (1) the obstetricians reportedly asked to be seated in one particular section of the theater, and (2) a public-address system was installed off stage, and the conductor agreed that interruptions between selections would be in order should a doctor have to be paged. Evidently the precautions were well advised, for ushers were seen making trips down the aisles and doctors were paged consistently during the evening.

Not Resting

It gives me infinite satisfaction to quote the following note from Katharine Gladding of Beverly, Mass.:

"Where is the devil? I miss him. Has he finally lost his courage? Why is he resting on his oars? I hope his foot hasn't slipped too far and that he will be back in your 'Musical America'."

Well, I never went away. But this should teach your editors not to chop off my hoary head every time the paper is tight for space and something must go. I have friends!



Drawing by Ted Schaap
Courtesy Bolter

Mephisto

MUSICAL AMERICA

National Artists Corporation presents

"the piano personality of the year"



RUTH SLENCZYNSKA



* 35 million viewers saw and heard her as the surprised subject of Ralph Edwards' "THIS IS YOUR LIFE" in May.

* DOUBLEDAY lists the publication of her exciting autobiography (as told to Louis Biancolli) for Fall '57, with a pre-publication appearance in McCALL's magazine.

* DECCA RECORDS releases this month her recording of the full set of 24 Chopin Etudes and 4 Impromptus and singles her out as "Gold Label personality of the month" in February national advertising.

* TV's largest daytime audience thrilled to the dramatization of her life by Arlene Francis on NBC's coast-to-coast "HOME SHOW" in November.

* Her profile, sculptured by famed Malvina Hoffman, was designated as the symbol of achievement for the 1956 KIMBER AWARD in Instrumental Music.

* A page-long "Talk of the Town" feature in the December 8th NEW YORKER ("We've got rather a crush on her") is the most recent of many national magazine and syndicate salutes.

* Her more than 100 concerts throughout the U.S. and Europe in 1956-57 have included a N.Y. PHILHARMONIC appearance with Mitropoulos, her 4th successive cross-country tour as FIEDLER'S BOSTON POPS soloist, a full-length recital broadcast by the BBC in London, etcetera.

"A thorough command! Lucidity and musicality as well as deftness... artistry of phrasing and dynamic shading... sensitive poetic discernment... objective devotion to the music."

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"Something remarkable to hear: a relentless drive for absolute perfection! If Miss Slenczynska plays like that all the time we ought to hear more of her."

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"Brought down the house! Nothing less than a Horowitz touch in the sure, deft and rushing brilliance of her performance!"

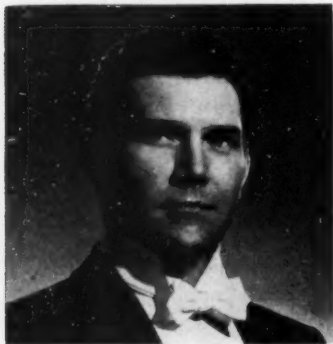
— SAN FRANCISCO EXAMINER

"A GREAT PIANIST AND MUSICIAN!"—Dimitri Mitropoulos, October 1956

Artists and Management

Recent Columbia Additions Include Haskil and Sullivan

The Judson, O'Neill and Judd division of Columbia Artists Management has signed several artists and attractions for tours during the 1957-58 season. They include Clara Haskil, noted European concert pianist; Brian Sullivan, Metropolitan and San Fran-



Brian Sullivan



Gloria Davy

cisco Opera tenor; Gloria Davy, who will be the first Negro soprano to sing "Aida" at La Scala in Milan when she makes her debut there in April; Stanley Babin, young pianist; Eric Friedman and David Abel, young American violinists; Concerto Festival, featuring Eugene List, pianist, and the Knickerbocker Players; the Robert Joffrey Theater Ballet (in co-operation with Concert Associates, Inc.); and the Manhattan Concert Orchestra, conducted by Harry John Brown.

Miss Haskil, who returned to the United States last fall after many years, will make a full-scale tour from Jan. 15 to March 15, 1958.

Mr. Sullivan has sung leading roles at the Metropolitan since 1948 and with the San Francisco Opera since 1952.

Miss Davy went to Europe as Bess in the touring company of "Porgy and Bess" and has continued to appear in recital and opera in Europe and South America.

Mr. Babin, who was raised in Israel, made his New York orchestral debut with the Philharmonic-Symphony last October, and was also soloist with the Brooklyn Philharmonia.

Mr. Friedman made his New York recital debut in Carnegie Hall last November. Mr. Abel, who made his debut with the San Francisco Symphony at the age of 14, has recently given New York and San Francisco recitals and been soloist with the Boston and San Francisco Symphonies.



David Abel

Concerto Festival, conducted by George Koutzen will offer a program of five concertos, with Mr. List as soloist in four of them.

Robert Joffrey heads the group of eight young professional dancers who make up his Theater Ballet.

The Manhattan Concert Orchestra presents a program ranging from familiar and light classic to perennial Broadway favorites. Mr. Brown, former conductor of the Tri-City Orchestra, was associate conductor of the Boston Pops Tour Orchestra during the 1954-55 and 1955-56 seasons.

Boult Resigns From Orchestra

London—Sir Adrian Boult announced that he will resign as chief conductor of the London Philharmonic at the end of March in order "to be free of permanent commitments."

Sir Adrian, 67, said he still hopes to work frequently with the orchestra and had agreed to become its honorary musical adviser.

The London Philharmonic's permanent conductor for the past six years, the director still has a considerable recording schedule with the orchestra to complete.

Opera Opportunities For Americans

Attività Lirica e Cinematografica, Italian opera company with headquarters in Rome, has announced that it will offer opportunities for American singers to participate in operatic performances in February and March, 1957, in principal cities in Italy as well as in an operatic season in Istanbul, Turkey. The company will give 50 performances in Italy and 20 in Turkey, the latter performances being made possible by

a cultural exchange between the two countries.

Hubert Pelosi, general manager of the Philadelphia Grand Opera Company; Enrico Leide, conductor of the American Symphony; and Mrs. Bernardo De Muro, American representative for ALEC, will be in charge of the auditioning of American singers. For further information write to Mrs. De Muro, Barbizon-Plaza Hotel, New York City.

Corena Remains With J. J. Vincent

Fernando Corena, leading Metropolitan Opera bass, remains under the management of J. J. Vincent for the 1957-58 season. The announcement in the Jan. 1 issue of *Musical America* that Mr. Corena had been signed by National Artists Corporation was in error.

Gulda among Artists With Inter-Allied

The list of artists recently signed by Ann Kullmer, director of Inter-Allied Artists Corporation, is headed by Friedrich Gulda, Viennese pianist.

Other artists are Delia Rigal, Metropolitan Opera soprano; Hilde Zadek, Vienna State Opera soprano; Elisabeth Hoengen, Vienna State Opera contralto; Michael Rhodes, young American baritone formerly with the Berlin State Opera and at present guest artist with the Netherlands State Opera; and Mathys Abas, Lee Hepner, and William Yarbrough, conductors.

Boris Christoff To Return in Fall

S. Hurok has announced that Boris Christoff, Bulgarian bass, will return to the United States next fall for a coast-to-coast concert tour. Mr. Christoff made his debut in the United States this past fall in the title role of "Boris Godunoff" with the San Francisco Opera. He appeared also on the "Festival of Music" on NBC Television in December.

Briansky Signed For Chicago Ballet

Oleg Briansky, premier danseur and choreographer of the Marquis de Cuevas Ballet Company, has been signed as guest artist with Ruth Page's Chicago Opera Ballet, during its current transcontinental tour. He is replacing George Skibine, who suffered a leg injury at the beginning of the tour. The Chicago Opera Ballet's current tour began Nov. 27 and will conclude April 12.

Canadian Ballet To Tour Country

Toronto.—The National Ballet of Canada opens its most extensive United States tour to date in Sioux Falls, S. D., on Feb. 6. The company, now concluding its central Canada appearance, will visit some 40 cities in the midwestern, southern, and eastern states, concluding at the Brooklyn Academy of Music on March 30.

Five new productions have been

added to the repertoire this season. Frederick Ashton has contributed "Les Rendez-vous"; Ray Moller has the leading role in "La Llamada", a Spanish ballet he choreographed to the music of Julio Gomez; a new jazz ballet, "Post-Script" is included; also "The Fisherman and His Soul", choreographed by Grant Strate to music commissioned from Harry Somers, Canadian composer; and a newly-mounted production of "Giselle".

City Ballet Will Give Two New Works

The New York City Ballet, which during Christmas week set a new box-office record of \$57,000 for eight performances, has announced premieres of two new ballets on Jan. 29 and Feb. 5. The two new works are Todd Bolender's "The Masquers", to Francis Poulenc's Sextet for Wind Instruments and Piano, with décor by David Hays, and Francisco Moncion's "Pastorale", with a score by Charles Turner.

Callas Signs With Coast Opera

San Francisco.—Maria Meneghini Callas, soprano of the Metropolitan Opera, has been signed to appear next fall with the San Francisco Opera Association. Miss Callas also will sing with the company in Los Angeles.

Levinger Joins National Artists

Luben Vichey, president of National Artists Corporation, has announced the appointment of Henry W. Levinger as director of the newly organized Artists' Service Department. This department is to encompass all the services offered to artists under management besides booking: career consultation, program advice, publicity, and recital organization.

Mr. Levinger, who will take over this position on Jan. 15, has been for many years chief critic and editor of *Musical Courier*. He received his doctor's degree at Heidelberg University, where he studied music and law. After many years of activity in the theater in Europe as conductor and later assistant manager of the German Theater in Prague, he was a member of the Buchennachweis in Berlin, then the only licensed state agency in Germany.

Henry W. Levinger

Blackstone Studios



Da Costa, Revelers, Alma Trio Signed

Recently signed by Columbia Artists Management, under the personal direction of Kurt Weinholt, vice-president, are Albert da Costa, tenor, the Alma Trio, the Revelers Quartet, and the Little Opera Company, all of whom will be available during the 1957-58 season.

Mr. da Costa appeared at the Metropolitan last year as Walther in "Die Meistersinger" and also in "Boris Godunoff" and "Der Rosenkavalier". He has also sung with the American Opera Society, the Little Orchestra Society, and at the Berkshire Festival under Charles Munch, in addition to recital and orchestral engagements.

The Alma Trio will tour from coast to coast during the coming season. The ensemble consists of Adolph Baller, pianist, who has made many appearances in recital and with orchestra; Gabor Rejto, cellist, presently head of the string department of the University of Southern California; and Maurice Wilk, violinist, who has given numerous Town Hall and Carnegie Hall recitals and has appeared as soloist with orchestras here and abroad.

The Revelers Quartet returns to the concert field for the 1957-58 season. It comprises Robert Simpson and Thomas Edwards, tenors; Laurence Bogue, baritone; and Edward Ansara, bass. Availability will be limited to October, November, and December, 1957.

The Little Opera Company presents a concert version in English of Verdi's "La Traviata". Three young American singers will be featured with a narrator and pianist, the presentation being enhanced by scenic effects and costumes. The ensemble's first tour will take place January through March, 1958.

Two Artists Join Metropolitan Opera

The Metropolitan Opera has announced the addition to its roster for the present season of two American singers. They are Nell Rankin, mezzo-soprano, and Gloria Lind, soprano.

Miss Rankin, who had been a member of the Metropolitan company from 1951-52 through last season, sang Amneris there earlier this season and is returning to appear in the revival in March of "La Gioconda", as well as in other performances during the spring tour.

In the past five seasons, Miss Lind has sung with the New York City Opera, the Chicago Lyric Theater, and in opera festivals in Puerto Rico and Ellenville, N.Y. Her Metropolitan debut will occur during the forthcoming cycles of "Der Ring des Nibelungen".

Artists Named For Stratford Festival

Stratford, Ont. — The Symphony Orchestra of the Canadian Broadcasting Corporation will be featured during the third annual Festival of Music at Stratford, Ont., next summer in a series of four Wednesday night concerts from July 31 to Aug. 21. Geoffrey Waddington, director of music for the CBC, will conduct the opening concert. Other conductors and featured soloists are to be announced.

Several jazz artists will also appear during the musical festival, which

Right: The Alma Trio. Below left: The Revelers. Below right: Albert da Costa



James J. Kriegsmann

will run from July 31 to Sept. 6. They are Count Basie and his orchestra, singer Billie Holiday, Toronto's Ron Collier Quintet, the Gerry Mulligan Quartet, and pianist Teddy Wilson. Jazz was included in the festival for the first time last year.

Bloom Resigns From Brooklyn Academy

Julius Bloom has submitted his resignation as director of the Brooklyn Academy of Music. It has been accepted by the board of trustees and will take effect at the completion of the current concert season or at such time as may be mutually agreed upon.

Mr. Bloom has been associated with the academy for 20 years, the last 16 as director. A native of Brooklyn, he is a graduate of Rutgers University, where he taught philosophy before joining the academy's staff. He was senior vice-president of the American Platform Guild during the 1940s and has been executive-secretary of the National Association of Concert Managers since 1953.

Zecchi, Ferrara With Florence Group

Carlo Zecchi and Franco Ferrara will be the conductors of the Symphony Orchestra of the Florence Festival (Orchestra del Maggio Musicale Fiorentino), which will make its first American tour next season. The orchestra of 97 musicians is under the management of Albert Morini and tour direction of Columbia Artists Management, Coppicus and Schang division. A coast-to-coast tour is now being booked for October through December, 1957.



Antony di Gesù

National Council In Reorganization

The reorganization meeting of the National Music Council under its Congressional Charter, granted by Congress at the last session, took place in New York City on Dec. 20. Heading the meeting was Howard Hanson, president of the council, and in charge of legal aspects of the reorganization was Sidney William Wattenberg, counsel for the group. Public Law 873, 84th Congress, Second Session, was adopted as the new constitution, together with a set of revised by-laws. The latter do not differ materially from those formerly in effect. The membership of the council in its new form remains the same as before.

Present at the meeting were the large number of people who had signed the petition for a Congressional Charter and whose names appear on the printed copy of the new law.

At the close of the reorganization meeting, the regular general meeting

took place, attended by representatives of the member organizations. The following subjects were on the agenda:

Addresses by president Howard Hanson, archivist Harold Spivacke, and executive-secretary Edwin Hughes on "New responsibilities of the National Music Council in view of its Congressional Charter".

Awarding of an embossed citation of merit to Representative Frank Thompson, Jr., of New Jersey, who first introduced the charter bill and who was largely instrumental in its passage. The citation also mentioned Representative Thompson's many other actions in Congress in behalf of music and the other arts.

Address by Gian-Carlo Menotti on the proposed International Festival of the Arts in Spoleto, Italy, with American musicians taking a prominent part.

Address by Mrs. Ronald A. Dougan, president of the National Federation of Music Clubs, on its "Crusade for Strings".

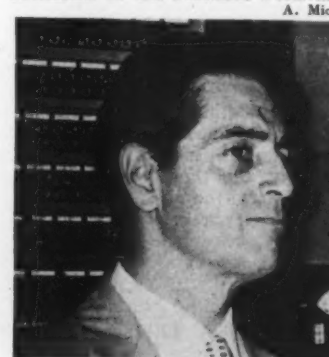
Reports on the International Music Foundation, American music, music in UNESCO, and the International Music Council.

Arts Support Bill Has Backing

Washington, D. C.—Congressman Frank Thompson, Jr. (D., N.J.) released on Dec. 13 the text of a letter from L. Quincy Mumford, Librarian of Congress, saying the library was in support of the measure developed by him to bring representatives of music, drama, dance, poetry, the graphic arts, motion pictures, radio, television, literature and the craft arts onto the present national Commission of Fine Arts. This Federal Agency has advised generally upon questions of art when required to do so by the President, or by any committee of either House of Congress since 1910, under authority granted by the Congress to the Commission at that time.

More than 60 architects, landscape architects, sculptors and painters have been members of the commission during the past 47 years, and Congressman Thompson has maintained that this has worked to the detriment of the unrepresented arts. He had earlier proposed that the present commission have 21 members, basing his plan on the President's plan for an agency of similar size in the Department of Health, Education, and Welfare. In rejecting this measure David E. Finley, commission chairman, said a 21-member agency "would be a retrogressive step in the direction of the 35-member Council of Fine Arts which President Taft abolished in 1909 and which was replaced by the present seven-member Commission of Fine Arts in 1910."

Franco Ferrara (left) and Carlo Zecchi, conductors with the Symphony Orchestra of the Florence Festival in its forthcoming American tour



A. Miccoli



Fayer



Alfred Wallenstein with Mrs. Wallenstein and President Magsaysay, who inscribed this photograph, in the President's palace in Manila

ENLIGHTENMENT may abhor superstition, but many a gleaming skyscraper has no 13th floor. And now enlightened Los Angeles has a special reason to shrink from the numeral denoting a baker's dozen. For its Philharmonic's 13th and last season under Alfred Wallenstein was the most brilliant ever—a season capped by the climax of a tour of the Far East that won new friends for America from Manila to the Malay States.

At home the orchestra had built an aggregate audience of 24,000 subscribers in the several series comprising its 23-week season. Abroad, the Los Angelinos played for more people than that in as many days. Aside from the mileage involved, however, this schedule posed no endurance problems that they had not solved long since. They simply criss-crossed a continent as thoroughly as they have been criss-crossing their county for these many years.

Brought Full Circle

Indeed, with this expedition one vital factor in the astonishing growth of the orchestra might be said to have been brought full circle. Traveling to the plethora of military installations in California during World War II accustomed its personnel to the roughest kind of circuit-riding. In turn, the far-sprawling suburbs of Los Angeles got accustomed to having their music brought to them instead of vice versa. As a consequence, it is doubtful that any other ensemble anywhere gives so many concerts away from home base.

To the old-timers on the roster, then, seas of uniformed faces were nothing new. And even the youngest of the instrumentalists was used to being somewhere different virtually every night.

The difference was that the itinerary did not consist, as usual, of Pasadena, Santa Barbara, San Diego, Long Beach, Santa Monica, San Gabriel, Whittier, Claremont, Riverside, Ventura, Redlands, Santa Maria, Escondido, and downtown Los Angeles.

Instead, it was a round of variously rickety and royal stages in

the Philippines, in Bangkok, in Singapore, in Kuala Lumpur, in Hong Kong, in Formosa, in Okinawa, all over Korea, in Yokohama, in Tokyo, in Hiroshima, and up and down the Japanese archi-



Mr. Wallenstein conducts the Los Angeles Philharmonic in a popular concert in Tokyo

pelago from Fukuoka north to Sapporo.

The bulky file of consular reports that accumulated in Washington has not been made available to the press, but the Department of State must have ample proof of its wisdom in deciding to sponsor the project. No ambassador with portfolio ever went into so much anti-American territory in so little time and elicited so many pro-American sentiments as did Alfred Wallenstein and his music-makers.

Ingeniously, he adapted his programs to localize the appeal of the universal language insofar as it was feasible. So that the "Young Person's Guide to the Orchestra" of Benjamin Britten was repeatedly cued anew to facilitate its narration in Chinese, in Korean, and so forth. But there was no compromise as to the quality of the music presented except as dictated by balance—works like Paul Creston's Second Symphony and Peter Menin's Third, for instance, being leavened with Aaron Copland's "Appalachian Spring" and Virgil

Wallenstein Enjoys Role As Musical Ambassador

By JAMES LYONS

Thomson's "Acadian Songs and Dances."

Mr. Wallenstein observed that all the tour audiences, GI and civilian, children and adults, were as attentive to the modern pieces as they were to the standard repertory material that predominated, and equally appreciative as well. What he did not say is that much of this success could be attributed to his skill as a program-builder, not to speak of his achievements as an orchestra-builder.

a tandem engagement at the Hollywood Bowl, appearing successively as cello soloist and guest conductor.

That fall, to be sure, he had gone back to New York and to his first desk in the Philharmonic-Symphony. At any time this position holds no small eminence. Then it meant even more, for Mr. Wallenstein had been hand-picked for the job by Arturo Toscanini, who had begun his own illustrious career as a cellist.

But now the conducting bug had bitten and the question was only: How long? The same insect is said to attack every orchestral instrumentalist at least once; most are immune by virtue of insufficient aptitude and fortitude. Mr. Wallenstein was one of those exceptions that prove the rule, and Toscanini saw this more clearly than anyone—not excluding the fated young "victim" who sat before him daily.

Encouraged by Toscanini

Consider, as proof, that Toscanini not only sanctioned but encouraged his protégé's extracurricular pursuit of the podium from 1933 forward. This kind of test flight *ad astra per aspera* was known to radio listeners as the Wallenstein Sinfonietta, and it made WOR a favorite station of New York's musical public, even unto Toscanini by his own proud witness.

Ever loyal, Mr. Wallenstein continued to serve the Philharmonic-Symphony throughout Toscanini's epochal stewardship. In 1936, Toscanini departed Carnegie Hall. So did Mr. Wallenstein, at once assuming the full musical directorship of WOR. His seven years at the microphone thereafter provided an unpurchasable education in the care and feeding of mass, if diverse, tastes, and parenthetically it provided America her first exposure to the entire Mozart piano concerto series among numerous other musical feasts, another of them having been the systematic presentation of Bach's sacred cantatas on the Sundays for which they were expressly written.

This experience was not to be gainsaid by any orchestra in search of a conductor, especially if he could add such collateral credentials as an eight-year tenure at the solo cello desk of his hometown Chicago Symphony—the excellence of his service being dramatically manifest in the dedication to him

(Continued on page 22)



Prime Minister Hatoma of Japan with Mrs. Hatoma and Mr. Wallenstein in Tokyo

Personalities

Musicians continue to come to the aid of Hungarian refugees. **Eugene Ormandy** will lead the Philadelphia Orchestra in a benefit concert on Feb. 13 at the Philadelphia Academy of Music, with **Joseph Szigeti** as soloist. **Gabriel Banat** and other members of the Smith College faculty are giving a concert on Jan. 15. **Margaret Hillis** played host to 111 Hungarians staying at Camp Kilmer, when she conducted the American Concert Choir in a program in Town Hall on Jan. 14. Miss Hillis has been active with the American National Theater and Academy in auditioning Hungarian musicians to help place them here.

Julian Olevsky left for Europe on Jan. 13 to fulfill a series of recital, orchestra and radio engagements. The three-month tour will take him to Holland, Brussels, Spain, Milan, Zurich, Dusseldorf, Munich, and the Scandinavian countries.

Jane Hohfeld was married to Clement Galante on Dec. 26 in San Francisco, where she is active as a chamber-music pianist.

The **Fine Arts Quartet** will be heard on the NBC-TV program Today on Jan. 16 by audience request. This will be the second appearance by the quartet on Dave Garroway's morning show.

Carola Goya and **Matteo** have been engaged to dance as guest artists with the Detroit Symphony, under Paul Paray, in the new Ford Auditorium on Feb. 10. On Jan. 29, the two dancers will begin the second half of their present season's tour, when they appear with the Saginaw (Mich.) Civic Symphony, under Josef Cherniavsky. States they will perform in during their tour will include Michigan, Ohio, New York, Florida, and the New England States.

Jean Graham has just returned from a recital tour of eight states. During February she will again tour the Midwest and will appear with the Kenosha (Wis.) Symphony, conducted by Russell Harvey.

Franca Duval as **Violetta** in "La Traviata", a role she sang recently in Bordeaux and Geneva. The American soprano has been invited to sing Manon in a new Bordeaux production in April, and she appears as Tosca in a film of the opera, which recently had its European premiere.



Roman Totenberg and **Claude Frank** will present in January Beethoven and Brahms sonata recitals in London, Paris, and Amsterdam, as well as in key cities in Italy and Germany. On the Continent, Mr. Totenberg will be guest artist with the Berlin Philharmonic, the BBC Symphony, and the orchestras of Hamburg and Frankfurt, Germany. Mr. Totenberg will return in March to fulfill his American commitments, and Mr. Frank will remain in Europe until June.



Wide World

Left to right: Carl Bamberger, Mannes College Orchestra conductor; Carl Schuricht, Vienna Philharmonic conductor; and Leopold Mannes, president of Mannes College of Music, when Mr. Schuricht held a Bruckner symposium at the college and received the Bruckner Medal from the American Bruckner Society

Jeanne Mitchell will make more than 20 appearances with orchestra during her second European tour. She will be heard with orchestras in Finland, Norway, Holland, Belgium, Spain, and Greece.

Florence Mercer will give a lecture at the New York College of Music (her Alma Mater), New York City on Feb. 10. In her talk she will discuss the trials and errors of a concert career, the discipline of a concert tour, and the setting of music to motion pictures.

Leonard Hungerford, whose hobby is paleontology, recently was elected a member of the American Society of Vertebrate Paleontologists. The Australian pianist returns to his native land on Feb. 1 for a six-month tour, his first visit there since he came to the United States 12 years ago.

Arthur Gold and **Robert Fizdale** were scheduled to present the first American performances of Mendelssohn's Concerto for Two Pianos in E major with the Pittsburgh Symphony, Karl Kritz conducting, on Dec. 28 and 30. George Mendelssohn, a direct descendant of the composer, recently acquired a copy of the manuscript, which was in the Berlin State Library.

Fabien Sevitzyk, who conducted the Havana Philharmonic last November, has been invited to conduct the orchestra in four concerts this February.

Dimitri Mitropoulos has been awarded the Orfeo d'Oro for 1956

by the city of Mantua. The Orfeo d'Oro is bestowed annually upon five singers, representing each of the vocal categories, and one conductor. Mr. Mitropoulos is the second conductor to be so honored, the first having been Arturo Toscanini in 1955.

Jennie Tourel, **Robert Merrill**, and **Daniel Barenboim** are scheduled to be the soloists when Dimitri Mitropoulos conducts 70 members of the New York Philharmonic-Symphony at the annual dinner-concert of the American Fund for Israel Institutions, on Jan. 7, at the Waldorf-Astoria. The performance will mark Mr. Barenboim's first appearance in the United States.

Eleanor Steber sang Tosca at the Vienna State Opera House on Jan. 2. Miss Steber had been scheduled to appear in "Don Giovanni", but illness of one of the cast members forced that opera to be changed to "Tosca".

Gina Bachauer and her husband **Alec Sherman** returned to the United



Henrik Barth

Hans Hotter (left), the Wotan and Sachs at Bayreuth Festival, reminisces with **D. Sterling Wheelwright**, leader of the San Francisco State College Music and Art Tour

States on Jan. 6. Miss Bachauer's nationwide tour this season includes three New York recitals—at Hunter College on Jan. 12, at the Frick Museum on Feb. 17, and at Town Hall on Feb. 20.

Lawrence Tibbett was scheduled to represent the Mutual Broadcasting

Eugene List and his wife, **Carroll Glenn** (center), meet with a group of South Indian musicians and music-lovers during an ANTA-sponsored tour of the Far East



Press Photo Bureau

System on the special combined network all-star broadcast in behalf of Hungarian relief on Christmas Day.



Mr. and Mrs. George London and their nine-month-old daughter, **Martina**, who makes her camera debut with this picture

Benno Moiseiwitsch arrived in New York City on Jan. 3 for a two-month tour of the United States, which will include appearances in New York City, Miami, Vancouver, Denver, Houston, Washington, Baltimore, Rochester, Philadelphia, Chicago, Buffalo, Wheeling, and Montreal. On Feb. 5 the pianist will be heard in New York with the Philadelphia Orchestra in Beethoven's "Emperor" Concerto and at the Metropolitan Museum of Art on Feb. 7.

Mr. and Mrs. Fernando Laires, of the University of Texas music department, recently became the parents of a second child, a daughter.

William Strickland was added to the Rochester Symphony's roster of guest conductors and conducted the orchestra on Dec. 13.

Lauritz Melchior has been re-elected for a fifth term of three years as president of all chapters of the Royal Danish Guard Associations outside Denmark. Mr. Melchior personally has been responsible for founding many of the Danish Royal Guard chapters, which include associations not only in the leading cities of the United States but also in South America, England, France, Spain, Germany, Africa, Australia, New Zealand, Belgium, and Luxembourg.

It is 28 years since Pablo Casals concertized in America. In the meanwhile his stature, always great, has grown to that of a world figure not only in music but the humanities, and his 80th birthday celebrated on Dec. 29 at the Governor's House in San Juan, Puerto Rico, was noted by the international press.

By coincidence my holiday in Puerto Rico permitted a reunion with the master cellist, who received me, his former manager, in cordial friendship. I told him I had many questions to ask on behalf of his American friends and admirers, and the 90-minute interview of which this is a record was conducted in that spirit.

It must immediately be stated that Casals enjoys excellent health. His vigor of mind and body are unimpaired by his four score years. He is at that summit of thinking where he knows the answers and he gives them clearly and without equivocation. I first questioned him about himself.

Casals has not been weighed recently but he estimates he is about 75 kilos or 165 pounds. His flesh is firm, his compact body muscular and he says he plays better than when he was young. Last spring in Mexico he submitted to a thorough physical examination lasting an hour and a half, and the doctors marveled at his condition, declaring that he had the constitution and reflexes of a man of 35.

Inveterate Pipe Smoker

Casals is still an inveterate pipe smoker. Asked if he smoked much, he replied "as much as possible". He makes his own blend of pipe tobacco, a mixture of Havana and Prince Albert. He dislikes expensive blends, particularly the English ones.

The coming of Casals to Puerto Rico is a grand coup for the island, and his festival of 12 concerts there next April and May is already three quarters sold. The government appreciates the return of the master to his mother's birthplace, and has provided him with a nice apartment, where he lives with his brother Enrique and his sister-in-law Maria. An indispensable member of the household is a pretty Puerto Rican girl, Martha Montanez, who is a pupil and whose parents were friends of Casals family. Martha is general secretary and receptionist. This is a big chore as he has a world-wide correspondence, and he says he has at least 100 relatives on his mother's side residing in San Juan and environs.

Outside of the apartment there is a sign, on the order of a doctor's shingle, placed there by the government and reading "CANT DELS OCELLS". This is the title ("Song of the Birds") of a patriotic Catalan folk song which Casals often plays unaccompanied at his concerts. It refers to Casals' intense love of his homeland and his detestation of Franco for the dictator's suppression of the Catalan language and flag.

At Eighty Pablo Casals Is at Summit of Powers

By F. C. SCHANG

Casals arises at 7 and takes a one-hour walk before breakfast, which is at 8. He then plays Bach "to purify the atmosphere", as he said, and to put him in the right frame of mind for the day's work. The morning is spent in correspondence, practice and the reception of visitors. After lunch he rests an hour and then resumes

the eighth in a series that started in 1950.

In late August and early September Casals holds a master class in Zermatt, Switzerland, for four weeks. He has 25 advanced pupils at this class, including one Chinese and one Guatemalan. In October he will return to Puerto Rico, so he plans to spend at least seven



Left: Casals, Alexander Schneider and Mieczyslaw Horszowski play a Schubert trio in the courtyard of La Fortaleza, the Governor's residence, in San Juan, with Jesus Maria Sanroma turning pages. Below: Casals, aided by his brother Enrique, prepares for the concert

work. He retires early unless his presence is required at concerts or functions.

Casals has decided to change his residence to Puerto Rico, and the government will build him a house, expected to be ready for occupancy next autumn. The site has been chosen in the Condado district.

The master is facing a year of extraordinary activity. At the close of his festival in San Juan on May 8, he will sail for Europe on May 11. He goes immediately to Bonn, where he will give five concerts comprising all of Beethoven's works written for cello, assisted by the pianist Mieczyslaw Horszowski. These concerts are closed affairs for the members of Beethoven House and government officials. President Adenauer has already indicated that he will attend.

Casals then proceeds to Paris to partake in the first "Concours International Pablo Casals", founded in his honor, under the patronage of Edouard Herriot, Albert Sarraut and Jean Sarrailh. This is a worldwide cello competition held at the Salle Gaveau, the prize bringing prestige, a sum of money, and a 30-concert tour. There will be judges from various countries including Russia (Rostropovich) Spain (Cassado) and the United States (Maurice Eisenberg).

Following the competition Casals returns to Prades for his annual festival there, which will again include 12 public concerts and one for students. It will be



months of the year in this hemisphere.

The name Bach appears in the master's conversation frequently and is the yardstick by which musical values are computed. If Bach is the apex of Casals' esteem, there is no doubt that Franco is the apex of his abhorrence.

Casals believes that Franco is a ruthless tyrant and dictator, of the same ilk as Hitler and Mussolini. or, for that matter, Trujillo. He also believes that Franco could not remain without the support of the United States. It is for this reason that Casals has determined never to visit the United States so long as Franco remains in power.

Last year the Bohemians extended to Casals an invitation to the annual dinner, which was de-

clined. This writer explained that the occasion would be a fine one to meet all his old friends in one evening. The invitation was again extended for the banquet on Jan. 27 in honor of Pierre Monteux and was again refused. "So long as Franco remains, I must criticize America, and it is improper for me to accept hospitality from a country I must criticize," he said with finality.

His attention was called to the fact that Puerto Rico is United States territory. "I prefer to consider it an autonomous commonwealth," answered Casals. "It is unrepresented in the Congress, has no voice in foreign affairs, and is therefore blameless."

The United States is not the only country under Casals' taboo. His last visit to London in 1946 was indeed his last. He claims that the Labor Government agreed to disavow Franco but broke its word. "At that time Britain had the position of influence now held by the United States, and Franco could only continue in office with British support."

Sharing Casals' lofty station as world-humanitarian is another device of Bach, Albert Schweitzer. The two men are friends and in correspondence. In Schweitzer's view, "creation is more important than protestation." Casals was quick to respond that he was putting in full time at creation, with his festivals, concerts, teaching and composing. The protestation program was extra-curricular and an activity that he felt obliged to pursue from inner conviction.

Wrote 50 Religious Songs

On the subject of composition, Casals stated that he had completed a sheaf of about 50 religious songs, which he had presented in manuscript to the monastery of Monserrat outside of Barcelona. These are being published by the order there, the first volume having just come off the press with the imprimatur of Gregario, Bishop of Barcelona. He also has completed a violin sonata and a Christmas oratorio for orchestra, chorus and soloists. He hopes to live long enough to return to his beloved Catalonia to conduct the premiere of this work.

The morning mail of the master brought letters and cables from all over the world. To illustrate the scope of this correspondence Casals went through a number of items.

There was a three-page cable from Norman Thomas and others asking Casals to lend his name to a cable of protest to be sent to Tito for the imprisonment for three years of Milovan Djilas for an article this Yugoslav official had written for *The New Leader*. There was a letter from Y. Beham, prime minister of Israel, justifying his country's position in the present Egyptian imbroglio and asking Casals to visit that country as guest of the government. There was a letter from the London Bach Society stating that they were giving

(Continued on page 25)

DANCE in New York

By ROBERT SABIN

Back home at the City Center after completing its fifth European tour, the New York City Ballet opened a 10-week season on Dec. 18 before a large audience in gala mood. The program was made up of Jerome Robbins' "Interplay", George Balanchine's "Swan Lake" and "Western Symphony", and Todd Bolender's "Still Point".

It was not until the third work on the program, Mr. Bolender's poignant "Still Point", that the evening really caught fire. Melissa Hayden, who has in recent seasons reached new heights of dramatic expression and technical command, gave an overpowering performance as the frenzied girl who finally finds release in a love that she can trust. Bolender has used a movement vocabulary as dynamic as Antony Tudor's in this highly original and deeply moving psychological study.

In the role of the young man who brings compassion and love to this harried soul, Jacques d'Amboise gave heartening proof that he is an artist who does not have to leap high into the air or whip off double tours by the yard to stir an audience. Not that I would belittle his exciting virtuosity, displayed in the Fourth Movement of "Western Symphony" to the keen delight of the audience. But the quiet dignity and inner glow of his performance in the Bolender ballet offered a better index to his artistic scope.

In his purely brilliant work, indeed, Mr. d'Amboise is still careless about fine points of style and sometimes about correctness of fundamental positions.

Not only Miss Hayden and Mr. d'Amboise deserve praise for their dancing in "The Still Point", but also Barbara Fallis, Charlotte Ray, Roy Tobias and John Mandia, all of whom were thoroughly immersed in the atmosphere of the work. The movements from Debussy's String Quartet (played by string orchestra) are exactly right for this subtle yet exquisitely precise ballet. Hugo Fiorato conducted in expert fashion, and Jean Rosenthal's lighting was, as always, masterly.

"Swan Lake"

Diana Adams and Andre Eglevsky were the Odette and Prince Siegfried of the "Swan Lake". Miss Adams danced with lovely poise and more technical bravura than she has ever displayed before. But she is still not ideally suited to the role of Odette. She does not possess the particular sort of diamond-like brilliance that the role demands, nor has she the vivid temperament to make the most of its dramatic aspects.

Mr. Eglevsky was in good technical form, but he lacked his accustomed buoyancy of spirit (which was back again in full force the following evening). The corps, however, was in top form, and performed Balanchine's intricate choreography beautifully. The most recent changes in Odette's role, by the way, are not Balanchine of the first water, and it is to be hoped that he will either replace them or go back to tradition.

The performance of Robbins' "Interplay" was, to put it plainly, terrible. The New York City Ballet has never done this robust work satisfactorily. In the first place, the male

wing of the company is much weaker than the female, and always has been, so that the male roles in "Interplay" have never been well cast. And in the second place, the performers failed (as in previous productions by the New York City Ballet) to capture the breeziness, the tenderness, and athletic abandon of the work. Their approach was frantic, self-conscious, and extremely sloppy in technical execution. Even the magnificent Melissa Hayden failed to project the needed wistful charm in the pas de deux with Roy Tobias, who was singularly listless in this role.

But in "Western Symphony" Miss Hayden stole the show. A superb comedienne, she imbued the delightfully satirical role in the second movement with a technical sparkle that made it doubly hilarious. Nicholas Magallanes, always a good partner, seconded her ably. Patricia Wilde, who had been originally scheduled for Miss Hayden's role, instead replaced Allegra Kent in the Scherzo, with Robert Barnett as her partner.

Yvonne Mounsey was the vivacious soloist in the first movement, partnered by the dour-visaged Roland Vasquez, who should learn to smile occasionally, at least in light-hearted works like this one. In the final movement, Diana Adams showed that she can get into a "honky-tonk" mood with the best of them, and Jacques d'Amboise hurtled through his role in breathtaking fashion. Mr. Fiorato did all that he could with the sleazy score.

New Balanchine Work

On Dec. 19, the company offered the New York premiere of an enchanting new Balanchine ballet, "Divertimento No. 15", set to Mozart's Divertimento, K. 287, with handsome costumes by Karinska and a golden set borrowed from a previous production. Some years ago, Balanchine created a charming work called "Caracole" to this music. When he decided to revive it this year, he found that he and the dancers had forgotten a great deal of the choreography. So he made a new ballet, using elements of the old one.

The result is well-nigh perfect. Balanchine's marvelous sense of form, his profound musical sensitivity, and his unique style are consummately expressed in the Theme and Variations in this ballet, which young choreographers should study as a model of invention. Barbara Milberg, Melissa Hayden, Yvonne Mounsey, Diana Adams, Jonathan Watts, and Patricia Wilde all shone in this section. But the rest of the large cast also deserves praise.

Maria Tallchief, who had been out for several months during the European tour, made her first appearance at the City Center this season in Balanchine's "Pas de Dix" and received a royal welcome. It was thoroughly deserved, for she has never danced more graciously, more brilliantly, nor with a more regal beauty. The Czardas solo cut space like a silver-point drawing. Andre Eglevsky was her gallant partner, obviously delighted to be dancing with her.

The evening opened with a spanking performance of Robbins' "Fanfare", which belongs at the end of a program rather than the beginning, for the audience needs to be "warmed up" for it. Balanchine's "Symphony in C" was exhilaratingly danced as the closing work.

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Left: "Harmonice Musices Odhecaton A." (Venice, Petrucci, 1504)—the first collection of part-music from type, which made possible the printing of music of the polyphonic masters. Right: "Virgin and St. Anne with Jesus" (Antwerp, J. Sadeler, after M. de Vos, 1584)—typical of early engravings of music as part of a pictorial design



Metropolitan Museum of Art

FROM the finest and earliest examples available in this country and Europe, the Toledo Museum of Art has assembled an exhibition illustrating 500 years of music printing and engraving. "The Printed Note", which will be on public view from Jan. 14 through Feb. 24, traces the processes of printing, woodblock, engraving, and lithography from the days of Gutenberg in the mid-15th century to the present.

This completes a trilogy of exhibitions developed by the Toledo Museum, presenting the recording and preservation of music from the past ages to the present. The two earlier exhibitions were concerned with music preserved through hand-written copies: "Medieval and Renaissance Music Manuscripts" (1953) and "Composer Portraits and Autograph Scores" (1954). The current collection overlaps both of these. It begins with the invention of printing, when the art of the manuscript was at its height, and continues through the superseding by printed music, on to contemporary methods.

Definitive Display

A. Beverly Barksdale, who as supervisor of music at the museum has planned and assembled these music-art developments, believes this to be the first definitive exhibition of its kind in this country as were its predecessors.

Thirty-three institutions and private collectors have co-operated in the assembling of the 187 books and leaves which are displayed in five galleries. The displays are enlivened through the use of correlated art objects, tapestries and textiles.

For the formal opening on Jan. 14, the Saturday Consort of Pittsburgh, a chamber group playing ancient instruments, was presented in concert in the museum's Great Gallery. On Feb. 12, Kathi Meyer-Baer, a leading authority on music printing, will lecture on the subject.

The story illustrated by this exhibition begins with the experiments of Gutenberg's partners, Fust and Schoeffer, who printed the 1457 Psalter in the Gothic manuscript style, with space left for music to be added by hand; the first square printed notes of Conrad Fyner in Esslinger in 1473 and the mensural notation of Theodore of Wurzburg in Venice in 1480, neither with staves; and the illustration in notation of the consonances of Pythagoras (the fourth, fifth, octave and double



G. M. Cushing—Massachusetts Historical Society

"The Bay Psalm Book" (Ninth Edition, Boston, 1698)—the first music printed in what is now the United States

History of Music Printing Illustrated by Toledo Museum

octave on a staff) of Wynkyn de Worde at Westminster in 1495.

It traces the course of progress through liturgical books, the development of methods of printing measured and polyphonic music, the Breitkopf perfection of modern type in the 18th century, the development and wide use of lithography, and modern processes. Sections are devoted to the use of woodblocks in music reproduction, the history of music engraving, and a survey of music printing in America.

The problems of printing the great variety of music needed for the liturgical books of the late 15th and 16th centuries are illustrated with 31 examples of almost all the service-book types. Prime examples include the Ulrich Han (1476) "Missal for Rome Use", printed in Rome, the earliest dated book extant with printed music; "Missal for Dominican Use", printed in Venice by Octavianus Scotus (1482), the first edition of the first Dominican Missal; "Missal for Wurzburg Use", printed in Wurzburg by Georg Reyser (1481), the earliest dated book with printed music to appear in Germany.

Developments by Petrucci

The great Petrucci, who heralded the 16th century with the long-awaited solution to the problem of printing measured music, is represented through his first work, "Harmonice musices odhecaton A.", Venice, 1501 (seen in the exhibition in its third printing,

1504). This contains the earliest part-music printed from type and is the earliest instance of a complete volume of part-music printed by any method. It illustrates the results of the Petrucci-designed type which fit together so well that he was able to achieve perfect registration of the notes on the staves. This meant that the works of the great polyphonic masters of the day could be printed. Other examples of Petrucci, as well as his followers in Venice, Augsburg, Strasbourg, Antwerp, and Seville, are included.

New Type for Music Evolved

During the second quarter of the 16th century, a music type with a note and a portion of the staff attached was evolved in Paris. This one-impression method led to more printed collections of Masses and secular works, of which 37 examples are shown in "The Printed Note". These include works by Sternhold and Hopkins, Tallis and Byrd, Morley, Dowland, the Puritan John Playford, and Purcell; examples from Paris and Lyons; from Frankfurt, Heidelberg, Munich, Nuremberg, Regensburg; Venice, Florence (the first edition of Peri's revolutionary and experimental "Euridice"), Milan, and Rome; Antwerp and Haarlem.

The first large work to be printed by J. G. I. Breitkopf in Leipzig (1756) after his invention of the method of printing music in which the note heads and the stems were made separately is

shown. Accompanying it is an example of the similar type developed in France by Pierre Simon Fournier, 1765. This is the type form that within a decade had spread far beyond Leipzig and Paris and has been little changed to this day.

Music illustrations from woodblock for use in books on music, beginning with Burtius' "Opusculum Musices" (1487), continued in frequent use through the 16th century and are seldom found after that time. Twenty-seven examples of woodblock music reproduction covering the 16th century and into the 17th are included.

Engraving of Music Begun

The first engraving of music, in the late 16th century, was treated as part of a picture rather than for reproducing the music. This practice began around Antwerp with Martin de Vos and other painters. The earliest known specimen is dated 1584. The Sadeler, Collaert and others produced engravings after a number of paintings and drawings, mostly of religious subjects, in some of which the whole score is shown in an open book, in others of which the parts appear separately on scrolls or tablets. Nine of these are exhibited.

Commercial music engraving began in Rome with Verovio, whose "Canzonette A Quattro Voci" (1591) is used for illustration, with others. Music engraving appeared next in England, when four important works appeared close together in the early 17th century. Two of these are included: "Parthenia, or the Mayden-Head", John Clarke, first printed 1611-1613 and shown in the 1659 edition from the original plates, and the unique copy of "Parthenia in-Violata, or Mayden-Musick for the Virginals and Bass-Viol.", John Pyper, ca. 1614. Late in the 17th century, engraving was developed in France and Germany, and through the 18th

(Continued on page 21)

Roy Harris—Still Buoyant As Composer and Teacher

By ROBERT SABIN

ON Feb. 12, Roy Harris will be 59 years old. It comes as a shock, especially to those who know him personally, for the man is so dynamic, so full of ideas and projects and buoyant energy, that it is quite impossible to think of him as an "elder". Feeling that it was high time to look more closely at the recent years of Harris' development, I went up to Pittsburgh last summer to spend some days with him and his family in a huge house on Shady Avenue which he was sharing with some friends. I never spent a warmer, more delightful, or more intellectually stimulating visit.

Although Harris was still using a cane, as the aftermath of a motor accident some months previously that had come perilously close to fatality, he was up and down the three floors of the house constantly. It was typical of the hardness of the Harris stock that one of his boys who was still wearing a brace from a fractured hip practiced "catching" in the backyard with his father whenever we stopped living or talking music. (The whole family are ardent baseball fans).

Family Life

Mrs. Harris, who had given birth to their youngest daughter while her husband was struggling for survival from the accident, in the same hospital, kept things moving smoothly, and thought nothing of taking the baby off her arm long enough to play the Harris Piano Toccata, or to run through one of the choral works with him, helping to sing the vocal parts and filling in the other ones with fabulous facility. The house was full of pianos and other instruments, besides phonographs and tape recorders. I could not help feeling that the healthy mixture of music with everyday life was an important part of the atmosphere of happiness that prevailed.

I have given this glimpse of Har-

ris' private life because it is an excellent key to the understanding of many things in his music: its sweetness and soundness, its unpretentious directness and human warmth, coupled with a largeness of scope. Harris, like Walt Whitman, sings "of Life immense in passion, pulse, and power, cheerful, for freest action form'd under the laws divine." But he does not have to dramatize that life. Like his pioneer forefathers, he has the courage to face the great tragedies and joys in their most everyday guise.

As we were driving down to New York, after my visit, an incident occurred that brought home to me this deep instinct for the creativity in people and things that Harris possesses. We stopped at a roadside restaurant, and just as we were going in, a friend of Harris' drove up, a painter from Chicago, who has followed his development devotedly since the days of the Third Symphony. In response to Harris' questions, he produced some color slides of his latest paintings and we spent the better part of an hour looking at them. This was no polite gesture. Harris was eager to examine the work of another artist in another field, and time simply ceased to exist for him until he had done so. He is constantly on the watch for new ideas and new discoveries in the world around him, one of the least insular artists imaginable.

We used Harris' recent Seventh Symphony as a pivot for our discussions of his musical growth and of his development as a composer and teacher. This work received the Walter W. Naumburg Musical Foundation Award and has been issued by Columbia Records in an excellent performance by the Philadelphia Orchestra under Eugene Ormandy with a reissue of the "Symphony 1933", recorded by the Boston Symphony under the late Serge Koussevitzky, on the other side. (Incidentally, Leonard Bernstein is conducting the Third Sym-

phony of Harris in late January with the New York Philharmonic-Symphony).

The Seventh Symphony is an ideal work about which to center an examination of Harris, for it summarizes his major characteristics as a composer. In it we find that profusion of melody, headlong rhythmic freedom, and largeness of style, coupled with firm formal discipline that are hallmarks of his music. "I hate little, tiny, nervous pieces," he exclaimed, when I brought up this ranginess and singing breadth in the symphony. As a boy, Harris lived in San Gabriel Valley, in California. Every morning he used to look at the endless contour of the mountains and follow the line around the valley. His environment was one of "great silence and space".

No one could have written the opening pages of the passacaglia in the Seventh Symphony who had not sensed the grandeur of nature and man's mystical relationship to her.

Creative Intuition

Harris is acutely aware of the artist's need to develop what he calls "the sense of the immediate moment in his work," that moment when he "pours the subjective stuff into it" and it finally takes form. At such moments, the composer "must be able to be very still, inside". But he is neither vague nor intuitive about the actual shaping of his scores. On the contrary, he thinks of himself as "a modern classicist", using classicism in the sense of "the co-ordination of all the factors of an art toward unified expression." (To Harris, romanticism means "the overemphasis of one or more factors of an art to the detriment of the others.")

Very early in life, he sensed that formal discipline was going to be one of his major problems. And when he went to Paris in 1927 to study with Nadia Boulanger, he persuaded her to take him through the music of Bach, and through the Beethoven quartets and sonatas, analyzing them, and showing him not merely how they followed precedent but how they broke away from it. Later, he studied Palestrina, Lassus, the French *clavichordists*, and the early English com-



Roy Harris

posers, as well as Gregorian Chant, not as blueprints but as living, sounding music. Harris' power as a teacher goes back to this early experience. He is quite as original as an educator as he is as a composer.

His own description of the Seventh Symphony reveals his lucid thinking about his music: "The work was conceived as a dynamic form with an uninterrupted time span of 20 minutes. In one sense it is a dance symphony; in another sense it is a study in harmonic and melodic rhythmic variation. The first half is a passacaglia with five variations. The second half is divided into three sections — contrapuntal variations in asymmetrical rhythms; contrapuntal variations in symmetrical meter, and further statement and development of the preceding two sections, wherein the original passacaglia theme is restated in large augmentation and orchestration, while ornamentation develops the melodic and rhythmic materials of the second section. A final variation of the rhythmic materials of the work serves as a coda."

Let us examine this summary more closely in terms of the music. Note that expression "dynamic form." (Harris never throws adjectives around merely for verbal effect). By dynamic form he

(Continued on page 24)

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Left to right: S. Hurok; Zinka Milanov; Luben Vichay, president of National Artists Corporation and of Civic Concert Service; Mrs. Vichay; and Harlowe F. Dean, executive vice-president of Civic

36th Civic Conference Has Full Schedule

CIVIC Music entered its 37th year on Jan. 6, when the field force of Civic Concert Service gathered in New York City for their annual conference. Eight extremely active days and evenings were spent in laying the groundwork for a new year of service. In addition to the business sessions, held daily in the Colonial Room of the New York Athletic Club, there was a full schedule of social gatherings, plays and concerts.

The daily business meetings were devoted to discussions of

means and methods of adjusting established campaign techniques to the current economic status throughout the country, and to the changing artist market.

The full field force assembled, for the first time in a year, at the home of Blanche Thebom, for cocktails and buffet.

The initial business session, the following morning, was opened by Luben Vichay, president of Civic Concert Service and National Artists Corporation. He also presided at a number of the subsequent

meetings later in the week. In his opening remarks, he emphasized the importance of keeping step with the expanding national economy.

"I am here to congratulate all of you on what has developed into Civic Music's finest year", Mr. Vichay stated. "Not only have you organized more new associations than in any year since Civic Music's inception—but you have done a beautiful job of maintaining existing associations at their highest level of success. There is obvious realization throughout the country, at a time when many local, independent sponsors are facing grave difficulties, that the greatest security lies in the non-profit, co-operative plan under which Civic has operated for more than three decades."

Other Business Sessions

Other business sessions were under the direction of Harlowe F. Dean, executive vice-president; George W. Fowler, vice-president in charge of operations; and Robert H. Kuhlman, general field manager.

Of special interest to the executives and representatives were reports from various sections of the country on Civic's first year of operation under the regional plan. The consensus was that regionalization had established itself as an efficient form of operation and that, with the experience of the initial year to fall back on, it would prove even more successful in the future.

Functions of Rear Echelon

Members of various departments in Civic Concert Service and its parent company, National Artists Corporation, briefed the field force on the functions served by the rear echelons in the New York office, establishing a close liaison between the field and New York.

Early in the conference period, the sales force was entertained by S. Hurok at a performance of the Old Vic production of "Richard

II". The following evening they were guests of Claramae Turner at her home on Sutton Place, for cocktails and buffet.

On Friday, Jan. 11, Mr. Hurok again entertained the representatives, this time at a luncheon at the "21" club.

A number of small, private gatherings were held after Josette and Yvette Roman's Town Hall concert on Jan. 9, and Ruggiero Ricci's Carnegie Hall recital on Jan. 11. Representatives were also guests of Ruth Slenczynska at a special showing of the kinescope of her recent appearance on "This Is Your Life".

Mr. and Mrs. Vichay Entertain

As a climax to the social activities of the week, Mr. and Mrs. Vichay entertained at their home on upper Fifth Avenue. The guest list represented not only top figures in the musical world, but those of the press, television, radio and the theater, as well.

Artists among Guests

Among the artists present were: Frank Guarrera, Thomas Hayward, Amparo Iturbi, Kovach and Rabovsky, Morley Meredith, Robert Merrill, Nathan Milstein, Nicola Moscona, Herva Nelli, Julian Olevsky, Ruggiero Ricci, Josette and Yvette Roman, Carlos Salzedo, Oscar Shumsky, Hugh Thompson, Alexander Uninsky, The Wayfarers, Beverly Sills, Rose Bampton, Wilfred Pelletier, Irene Jordan, Virginia MacWatters, Zinka Milanov, Mariquita Moll, Patricia Munsel, Roberta Peters, Rebecca Radcliffe, Marlys Waters, Rosalind Nadell, Blanche Thebom, Jean Madeira, Claramae Turner, Kurt Baum, John Druary, Robert Rounseville, Carl Palangi, Norman Carol, Aaron Rosand, Heinz Hammerman, Bozidar Kunc, Seymour Lipkin, Ferrante and Teicher, Pierre Luboshutz and Genia Nemenoff, Carola Goya and Matteo, Iva Kitchell, George Feyrer, The Continental-Aires and Josef Marais and Miranda.

JM Photos



Standing: George Feyrer; Gerard Semon, National Artists vice-president; Marianne Semon, opera division head; Phil Tippin, lecture bureau head. Seated: James Brown, Civic regional director; Claramae Turner



Standing: Thomas Reilly, treasurer and general manager of National Artists; Blanche Thebom; Robert H. Kuhlman, general field manager of Civic. Seated: George W. Fowler, vice-president of Civic; Mr. and Mrs. Robert Merrill



Standing: Frank Guarrera; Ferrante and Teicher. Seated: Benita Shields, Civic regional director; Jean Madeira; Claire Spry, Civic representative



Standing: Robert Shaw, Civic special representative; Margaret Musso, Civic representative; Seymour Lipkin. Seated: Carl Palangi; Mariquita Moll; Rosalind Nadell



Standing: Lois Brannan, booking director of Civic; Norman Carol; Ruth Riggs, Civic representative. Seated: Stan Freeman; Rose Bampton; Martha Smith, Civic regional representative



Standing: Dorothy Van Andel, Civic regional director; Robert Meisenheimer and Rae Sinclair, Civic representatives. Seated: Julian Olevsky; Rebecca Radcliffe; Marlys Watters



Standing: Aaron Rosand; Helen Snyder, Civic representative. Seated: Rosina Da Rimini; Nicola Moscona; Hazel Moore, Civic representative



Standing: Thomas Fitzgerald, Civic representative; Edith Lowry, Civic regional director; John Druary. Seated: Iva Kitchell; Josette and Yvette Roman; Kurt Baum



Standing: Marais and Miranda; Johnny Eaton. Seated: Laura Castellano; Lanham Deal, president, Dallas Civic Music Association; Greta Skoog, Civic special representative



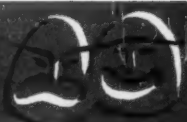
Standing: Roy Williams, Civic regional director; Thomas Hayward. Seated: Irene Jordan; Morley Meredith; Beverly Sills



Standing: Heinz Hammerman; Carola Goya and Matteo. Seated: Virginia MacWatters; Paul Fairly and Jane Marks, Civic regional directors



Standing: Alex West, Civic representative; the four Continental-Aires. Seated: Eleanor Riley, Civic representative; Madora Keene, Civic regional director



OPERA at the Metropolitan

Aida

Dec. 25.—This was a fine performance of "Aida". Everyone involved seemed to be doing his best. Zinka Milanov rendered her part eloquently. At times her voice soared, at times it sighed with the now famous, still utterly bewitching, pianissimos. Fedora Barbieri was exciting as Amneris, though she seemed to be having trouble with pitch. One notable exception to this was "Vieni, amor mio" (Act II, Scene 1), where she carefully attacked the high G that begins the oft-repeated initial phrase with precision and tonal clarity.

Robert McFerrin appeared for the first time this season as Amonasro. His voice sounded pleasant but not entirely suited to the role. Although he caught some of the noble dignity of "Ma tu, o Re, tu possente", he did not capture the ferocity and cunning of the Ethiopian king either in his voice or his acting.

Conducted by Fausto Cleva, the cast also included Kurt Baum, who was in good voice, Louis Sgarro, Nicola Moscona, James McCracken, and Heidi Krall. —M.D.L.

Rigoletto

Dec. 26.—Hilde Gueden made her first appearance of the season as Gilda on this evening, giving an expressive, if somewhat underplayed, performance. Her voice was extremely well controlled for the entire evening, marred only by a dry, slightly harsh tone in moments of forcing. The "Caro nome" was notable for the lightness and agility with which she handled it, and her singing and acting in the final death scene were highly effective. She added considerably, too, to the beautifully done quartet in the last act.

Two other singers made first appearances: Sandra Warfield in an initial performance this season as Maddalena and Madeline Chambers in her first appearance at the Metro-

politan as the Countess. Miss Warfield was well worth the Duke's eye—sultry and yet restrained. She sang well, balancing her part in the quartet in particular with a fine sense of ensemble. Miss Chambers carried off her role nicely.

Others in the cast included Jan Peerce as the Duke; Leonard Warren in the title role; Giorgio Tozzi, an impressive and credibly evil Sparafucile; and Thelma Votipka, Louis Sgarro, Lawrence Davidson, Gabor Carelli, George Cehanovsky, Helen Vanni, and Calvin Marsh. Fausto Cleva conducted with his usual clarity and sense of detail. —D. M. E.

Carmen

Dec. 27.—The first "Carmen" of the season was given a highly exciting but unorthodox interpretation by Dimitri Mitropoulos, who was conducting the opera for the first time at the Metropolitan. It was a performance of explosive outbursts from the orchestra and extremely rapid tempos, sometimes at the expense of orchestral clarity and at the expense of not allowing singers sufficient time to breathe. But it was also a performance that was charged with emotional impact. The threads of the drama were woven so shrewdly that the dramatic tension in the final act was almost unbearable.

The success of the performance was, of course, not due entirely to the fire of Mr. Mitropoulos' interpretation, for all the singers brought their roles vividly to life. Risé Stevens' performance of Carmen is too well known to call for detailed comment here. It is sufficient to say that she was in fine voice, and her acting was convincing. Dramatically, Mr. Tucker improves constantly, and his portrayal of Don José was particularly vivid, even terrifying, in the final scene. He sang heroically and with brilliance of tone.

Lucine Amara's voice is well suited

to the role of Micaëla, and she sang sweetly, though an occasional harsh tone crept into the upper register. George London's Escamillo was dramatically well thought out, and he sang with intelligence and taste. Another forceful portrayal was given by Norman Scott as Zuniga.

Also contributing knowing performances were Heidi Krall, as Frasquita; Margaret Roggero, as Mercedes; Clifford Harvuot, as Morales; George Cehanovsky, as Dancaire, and Alessio De Paolis, as Remendado. Zebra Nevins and Peter Saul were the soloists in the colorful dancing in the last act. —F. M., Jr.



Richard Tucker as Don José

La Bohème

Dec. 28.—At this performance, Tibor Kozma conducted Puccini's opera for the first time this season, and five members of the cast made their first appearances this season in their roles: Hilde Gueden, as Mimi; Giuseppe Campora, as Rodolfo; Nicola Moscona, as Colline; Frank Valentino, as Marcello; and Lorenzo Alvary, as Alcindoro.

Miss Gueden really came into her own in the last act, when she sang and acted very poignantly and beautifully. In the earlier acts, she was curiously jolly and matter-of-fact for the poetic and consumptive Mimi, although her singing always had its accustomed polish. Mr. Campora, handsome and dramatically convincing, was also at his best in the last act. His outcry of anguish at the close was heartrending. The other newcomers also acquitted themselves well, as did the rest of the cast, and Mr. Kozma kept things moving briskly. —R. S.

Les Contes d'Hoffmann

Dec. 29.—The novelty of this performance of Offenbach's opera was the first appearance here of Rosalind Elias as Giulietta. Always a gifted and intelligent singer, Miss Elias handled her new assignment securely and knowingly, keeping on pitch during her entrance far upstage and singing with warmth of tone. She also looked handsome and moved seductively, as Giulietta should.

With Richard Tucker (Hoffmann), Laurel Hurlley (Olympia), Lucine Amara (Antonia), Mildred Miller (Nicklausse) and George London (the four "villains") once again filling their roles with distinction, this was highly satisfactory performance. It was further enhanced by the presence of Martin Rich in the pit, who was con-

ducting it for the first time this season. Mr. Rich gave the score an added dimension through his expansive phrasing without sacrificing pace and cohesion. —R.A.E.



Risé Stevens as Carmen

La Bohème

Jan. 1.—The principals were all at home in their respective roles for this seventh performance of "La Bohème". Jan Peerce sang Rodolfo for the first time this season. Tibor Kozma kept the orchestra loud throughout the first three acts, perhaps because several of the singers were not in best form.

The other members of the cast were Frank Valentino (Marcello), Clifford Harvuot (Schaunard), Nicola Moscona (Colline), Hilda Gueden (Mimi — the best sung role of the evening), Laurel Hurlley (Musetta), Lawrence Davidson (Benoit), Charles Anthony (Pargignol), Lorenzo Alvary (Alcindoro), and Calvin March (A sergeant). —R. K.

Ernani

Jan. 3.—Two of the principals sang their roles for the first time at the Metropolitan in the season's fifth performance of Verdi's "Ernani". They were Frank Guarrera, as Carlo, and Giorgio Tozzi, as Silva. Mario Del Monaco again sang the title role; Zinka Milanov was again the Elvira; and in other roles were James McCracken, George Cehanovsky, and Helen Vanni.

Mr. Tozzi was wholly admirable in the role of Silva. Vocally, his performance was notable for its richness and suavity of tone, technical finish and nuance, and expert sense of phrasing and timing. Dramatically, it was carefully and consistently worked out, yet spontaneous in effect. Everything that Mr. Tozzi has done at the Metropolitan has reflected his unusual artistry. He is that rare phenomenon—a singer whose brains match his voice in superior quality.

Although Mr. Guarrera gave a wholly acceptable performance of the role of Carlo, it was obvious that the music was suited neither to his voice nor to his temperament. The part is much too heavy for his voice (especially with singers like Miss Milanov and Mr. Del Monaco pitted against him) and the imperious vehemence that Verdi emphasizes so much is not a quality that Mr. Guarrera is able to assume easily. None-

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theless, despite some rather shaky accompaniment on the part of Mr. Mitropoulos and the orchestra, he sang with considerable eloquence, especially in Act III.

Miss Milanov began rather stiffly but had regained much of her vocal splendor before the evening was over. With all its blemishes, this was still magnificent singing. And Mr. Del Monaco, though obviously not in best voice, nonetheless provided many thrilling moments in a role that calls for high-power singing throughout.

In the ballet, Lynne Marcus replaced Mary Ellen Moylan, who was indisposed. Miss Marcus revealed a vivid temperament and a technique that needs certain improvement in style (notably in port de bras) but is already impressive. Above all, she is a natural dancer, with dramatic fire and a keen sense of projection.—R. S.

Tosca

Jan. 5.—Lorenzo Alvary and Salvatore Baccaloni appeared here for the first time this season in "Tosca", the former as Angelotti and the latter as the Sacristan. Both carried themselves well and lent their energies to what was a generally effective performance. Mr. Alvary was in good voice and sang with both control and well-rounded tone. After overcoming a slight tendency towards flatness, Mr. Baccaloni also provided effective singing. His acting was notably good, in addition, bringing out with a humorous touch the eccentricities of the old man.

Delia Rigal was heard in the title role, with Richard Tucker as Cavaradossi, and George London as Scarpia. Dimitri Mitropoulos directed a well-paced reading of the score, making the most of Puccini's forceful dramatic moments. —D. M. E.

OTHER OPERA in New York

Medea Repeated By American Opera Society

Town Hall, Dec. 18.—Last season, the American Opera Society gave the American premiere of Cherubini's now 160-year-old "Medea". The success of this and subsequent performances in and about town led to a repetition of the work in the society's current Town Hall series.

The nobility and passion of Cherubini's remarkable score could scarcely fail to move its hearers once an adequate performance was realized, but such a performance depends on a soprano able to cope with the fiendishly difficult title role. In Eileen Farrell, the American Opera Society found such a singer, and her magnificent singing of Medea's music has accounted in large measure for the opera's reception here.

This was again true of the latest presentation. Miss Farrell would command admiration if only for her ability to surmount its technical difficulties, its hazardous floriture, the violent climaxes, and arduous lengths. But beyond this was the unfailingly sumptuous beauty of Miss Farrell's voice—now carressingly soft, now luminously soaring—and her superbly dramatic coloration of the vocal line. It was a performance every whit deserving of the cheers she received from the capacity audience at the end of the evening.

Noteworthy contributions were made by other members of the cast. Eva Likova used her lyric voice with considerable sensitivity, as Glauce, and Martha Lipton brought a full measure of compassion to her second-act aria. Albert Da Costa poured out a succession of voluminous tones that sometimes became a little dry and pinched, and Miroslav Cangalovic was an extremely forceful Creon.

After leading a dull, lifeless version of the Overture, Arnold Gamson got a firm grip on the score and conducted with vigor and care. Margaret Hillis had prepared the small chorus for this presentation, which it is to be hoped will become an annual event. —R. A. E.

New Amahl in TV Presentation of Opera

Kirk Jordan, a ten-year-old boy from Victoria, Tex., played the role of Amahl for the first time here when the National Broadcasting Company presented Gian-Carlo Menotti's "Amahl and the Night Visitors" on television for the sixth consecutive

Christmas. The work was introduced by Robert Montgomery and presented on one of his regular programs, broadcast in color and black and white.

Others in the cast included Rosemary Kuhlmann as the Mother, Andrew McKinley as King Kaspar, David Aiken and Leon Lishner as the other two Kings, and Francis Monachino as the Page. Thomas Schippers conducted. —N. P.

Toledo Museum

(Continued from page 16)

century was the usual method for reproducing music.

Alois Senefelder of Munich invented the third extant method for printing music, lithography, in 1796, developed it through several stages before his death in 1834, and saw it come into wide use. The exhibition illustrates the early lithographing with the first edition of Haydn's Three Sonatas, Op. 37, 1797, published by Falter, the first important music to be reproduced by lithography; the first edition of Wagner's "Tannhauser", 1845, which Wagner lithographed himself; a collection of samples of lithography by Senefelder, 1819; and others.

Shown also are examples of the sheet music fashionable in the late 19th and early 20th centuries, with the elaborately lithographed cover designs.

The American section includes a survey of the most important works printed in the new world from the 16th to the 19th centuries: the first music printing in the New World, Mexico City, 1556, a unique copy; the first printing of music in what is now the United States (the ninth edition—the first with music—of the "Bay Psalm Book", 1698); the first engraved music in the United States; the first type-set music; the first published music by an American composer; the first shaped-note music (peculiar to the United States). This includes music engraving of Paul Revere.

The song "How Do I Love Thee" by Norman Dello Joio beginning with the autograph manuscript and followed by each stage

of preparation for publication concluding with the published copy illustrates the contemporary processes for reproducing music, which are a combination of punching, engraving, and photolithography. —Mildred K. Barksdale

Joan Field Gives Recital in Miami

Miami.—The Civic Music Association's third attraction in its current series of outstanding events was a recital by the Miami Beach violinist Joan Field, in the Dade County Auditorium, Dec. 10. With the assistance of her efficient accompanist, Theodore Saldenberg, Miss Field gave a highly convincing performance of Bruch's G minor Concerto, which showed a tone of vibrant texture, clean-cut technique, and genuine expressive beauty. Also, in the Beethoven "Kreutzer" Sonata, the violinist's playing conveyed musicianship and an ardent intensity of expression throughout.

At the third pair of concerts of the season, the University of Miami Symphony, under John Bitter, offered its listeners a rare treat in the person of Beverly Sills, soprano. Making her initial appearance here, Miss Sills scored something of a triumph for her magnificent interpretation of Richard Strauss's "Four Last Songs".

In the lovely Villa-Lobos "Bachianas Brasileiras" No. 5, Miss Sills's interpretation was characterized by a discriminating sense of style and good taste. Herman Busch, the orchestra's first cellist, shared honors with Miss Sills for his solo passages. The audience recalled the young singer numerous times, and she responded with three encores.

The brilliantly scored "Der Rosenkavalier" Suite by Richard Strauss has been done by the orchestra on another occasion, but the performance of this charming music never sounded better than it did on Dec. 16 and 17 at the Miami Beach and Dade County Auditoriums. The ensemble was excellent, and the orchestra did full justice to details.

Smetana's Overture to "The Bartered Bride" was played with zest and gusto. "The White Peacock" by Griffes, which followed, was notable for the tonal beauty of the strings and delicate shading of the flute.

The Friends of Chamber Music presented as its second ensemble of its series the Hungarian Quartet, at the White Temple Auditorium, Dec. 11. The program was all-Beethoven, with quartets in C minor, Op. 18, No. 4; F major, Op. 135, and E minor, Op. 50, No. 2. Interpretative mastery was displayed by this group of artists in each quartet plus ensemble playing of the highest order.

Carmen Amaya and her company of dancers, featuring Sabicas, Flamenco guitarist, appeared at the Dade County and Miami Beach Auditorium, Dec. 29, 30, under the management of the Milenoff Concert Association.

The Miami Ballet, directed by Thomas Armour, with the Miami Beach Civic Orchestra, conducted by Barnet Breeskin, was the attraction on Dec. 1, at the Dade County Auditorium.

The Miami Beach Civic Orchestra, under Mr. Breeskin, gave a Starlight Concert at Flamingo Park on Dec. 2. The soloist was Constance Weldon, tuba, who was heard in the Allegro movement from Mozart's Concerto and "Tubby the Tuba" by Klein-singer-Tripp. —Arthur Troostwyk

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Wallenstein—Musical Ambassador

(Continued from page 12)

of a concerto for his instrument that was composed by conductor Frederick Stock.

The short of this is that Mr. Wallenstein one day in 1943 received a call from the aforementioned orchestra in search of a conductor—the Los Angeles Philharmonic, which had been without a permanent leader since the resignation of Otto Klemperer four years before. Perhaps there was nothing inexorable about the chain of circumstances that brought Mr. Wallenstein to the podium of this particular ensemble, but there is a delicious irony in the fact that he would have been hard put to refuse the post at any point in his career, simply because his orchestral career had its real beginnings in the rank and file of the very same Los Angeles Philharmonic, circa 1915, when he was a callow 17.

His family had migrated to the film capital at the turn of the century. He had been given a cello at age eight. And at ten he had developed such an astonishing proficiency that he was engaged to play "mood music" for the "inspiration" of Mary Pickford and the elder Douglas Fairbanks. The dramatic ardor that resulted is now celluloid history. Alas, the young cellist's artistry never reached a sound track or even a footnote in the scholarly literature on that fabulous era, for the talkie was then far from realization and what one saw was all that mattered.

But this was only the incubation period for the cinematic art as well as Mr. Wallenstein's own, and the Los Angeles Philharmonic would not be born until the Armistice had ended a war in which America was

not yet remotely involved. The prodigy's day would come, but not until he had saved enough money—from his "silent" performances in Hollywood, from vaudeville barnstorming as a boy wonder virtuoso, and from extensive tours with Anna Pavlova and Maud Allen—to embark for Europe and advanced studies with the celebrated pedagogue Julius Klengel. This was in 1920.

Actually, Mr. Wallenstein did not go overseas with that goal in mind. He went as a matriculating pre-medical student at the University of Leipzig, pursuant to his father's wishes. And he stuck to it, at that, for two years. But the reluctantly permitted "avocational" sessions with the renowned Klengel gradually became something else again, and the boy's assiduity as an M.D. candidate diminished rapidly after Klengel reported that he had nothing left to teach the phenomenal American. Accordingly, Mr. Wallenstein arrived home much sooner than expected, in 1922, stopping over in Chicago to deliver a letter that Klengel had asked him to deliver in person. The addressee was Frederick Stock. On the strength of its contents, the messenger became first cellist of the Chicago Symphony virtually forthwith.

Two decades and two orchestras later, the lad who had been the youngest known employee in the annals of the Los Angeles Philharmonic became the man who would lead it to its current artistic heights.

In his initial season, 1943-44, fully 16 works were given their first Los Angeles performances. Standard repertory programs were



The Korean Court Orchestra plays for members of the Los Angeles Philharmonic on the steps of the Throne Hall of the Chang Duk Palace

peppered with names never before encountered, and the audiences found out how it feels to be *au courant* with the latest by William Schuman or Dimitri Shostakovich. They liked it, and to some extent they liked the music, too. Mr. Wallenstein was to acquaint them with 47 American composers alone before he was done. So effectively did he "sell" the domestic product that his Women's Committee, once outraged by his insistent proselytizing, marked his tenth anniversary as conductor by setting up a fund specifically earmarked for commissions to Americans.

Nor were the important masterworks of the choral-symphonic literature allowed to languish as they had before. The student body of Occidental College responded heartily to Mr. Wallenstein's invitation. He put them through plenty in rehearsals, but they helped him to deliver the first performances of

certain major works that the area had not heard in years. Later he enlisted the Roger Wagner Chorale, with which he gave everything from Bach's "Christmas Oratorio" to Beethoven's Ninth Symphony and "Missa Solemnis," Berlioz's "Roméo et Juliette," Debussy's "Damoiselle élue," Orff's "Carmina Burana", and many more.

Besides revitalizing the repertoire, Mr. Wallenstein made some innovations that proved profitable in many ways to the Philharmonic and its audiences. First, he originated the concert circuit of armed forces installations; second, he converted this plan to civilian convenience after the war; third, he persuaded the local government to illustrate its music curricula with live concerts.

Along with these helpful innovations were the constant factors of Mr. Wallenstein's own personality—his unlimited capacity for hard work, a good box-office sense, a gift for organization, and those myriad, taken-for-granted aspects of artistry. It was the last that once led Toscanini to travel during the war across the United States to lend his influential presence to his friend's orchestra in one of his rare appearances as a guest conductor.

Fund for Israel Creates Scholarships

A cultural exchange program to bring to this country prominent Israeli artists and to set up 100 scholarships for students of Middle East countries for study in this country has been announced by the American Fund for Israel Institutions. The fund, whose name has recently been changed to the America-Israel Cultural Foundation, plans to bring to the United States the Inbal Dancers, one of Israel's noted dance troupes, as well as a return tour of the Israel Philharmonic during the 1957-58 season.

One hundred scholarships of \$2,000 each will be available to qualifying students from Middle Eastern countries during 1957. Arab, Israeli, Turkish, Greek, Indian, and Burmese students will be eligible for these grants. Two scholarships have already been provided for Israeli Arab students to study at Brandeis University.

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RECITALS in New York

Samuel Lipman . . . Pianist

Town Hall, Dec. 21.—Samuel Lipman confirmed the favorable impression he created at his Town Hall debut last year. He is an exceptionally gifted pianist. The young Californian combined a positive approach in his playing with sound musicianship and a formidable, though unostentatious, technical command which was demonstrated to best advantage in his performance of the difficult Samuel Barber Sonata, Op. 26. This was not only brilliant playing in the modern vein, but the pianist was in complete accord with the spirit of the work.

While there was much to admire in Mr. Lipman's performance of Beethoven's last piano sonata—he gave the first movement a "Prokofieffian" touch which was interesting, if not strictly according to Hoyle—Mr. Lipman did not give the impression that this music meant quite as much to him as the Barber. Yet, the Schumann Fantasy-Pieces, Op. 12, were played with rare affinity for their capricious moods. In "Des Abends" and "Warum?" the pianist was intimately introspective, and in "Aufschwung" and "Traumes-Wirren" his playing recalled that of the late Harold Bauer. Mr. Lipman opened his recital with a pleasant but unpretentious short Sonata by the contemporary Belgian composer, Francis de Bourguignon.

—R. K.

Jubilee Singers

Carnegie Hall, Dec. 28.—Judged in artistic terms, this concert of the Jubilee Singers—a Negro male chorus of six members, directed by Mrs. James A. Myers—was an enigma. Their program consisted mainly of Negro spirituals, plus an aria from Handel's "Tolomeo", sung by George Goodman, baritone, and Bizet's "Les Pêcheurs de Perles", done by Mr. Goodman and Sterling Hatchett, tenor—both with style and sureness. Thirty members of the New York Philharmonic-Symphony under Franco Autori assisted the group and opened the program with William Boyce's Symphony No. 1.

The singers presented about as polished choral singing as one could wish. These were fine voices all—rich and developed—and their musicianship was well-nigh flawless. Rhythm, blend, precision, attacks, diction were excellent, and the group showed as well a true sensitivity in its shaping of phrases.

The bulk of the program was of spirituals—entirely fitting for an ensemble for whom these form a rich and meaningful heritage. But the group did great injustice to its own virtues and to the music itself, this listener felt, by the arrangements it used. They were for the most part maudlin, overharmonized affairs, which only robbed the pieces of their dignity and brought in echoes of barbershop quartets and other excesses of a wholly different age.

Most objectionable in this regard was Clarence Cameron White's arrangement for orchestra and male chorus of "Nobody Knows de Trouble I see", performed here for the first time. Its cliché chords and syrupy violin solo thoroughly vitiated its character.

The Jubilee Singers would be well

advised to look far more deeply into their music. Taste, discrimination, and a feeling for the real worth of these works were missing. Particularly for such an accomplished group as

ern harmonies, and such devices as the choral glissando. At one point the chorus is accompanied solely by snare drum and xylophone. The score has an appealing simple direct-



Members of the Vienna Choir Boys rehearse for one of their costume operettas

this, it seems a shame. The orchestra's playing sounded ragged and unrehearsed, and Mr. Autori conducted in routine fashion.

—D. M. E.

Vienna Choir Boys

Town Hall, Dec. 28.—For their second Town Hall appearance during Christmas week, the Vienna Choir Boys were heard in a well-balanced program that included a delightful performance of Mozart's "Bastien and Bastienne"; sacred choral music by Palestrina, Nascus and Gallus; secular madrigals by Hans Leo Hassler, John Dowland, and Giovanni Gastoldi; Bruckner's hauntingly lovely "Um Mitternacht" (as beautifully sung as anything could possibly be), two lieder and "Las Pastorella" by Schubert, and the closing Strauss waltzes "Roses from the South". Under the direction of Xaver Meyer, the Vienna Choir Boys sang with that purity of tone, excellent diction, and disarming appeal and simplicity for which they are justly noted and which, in every way, upheld the 450-year tradition of fine singing which lies behind them.

—R. K.

James Hall Bass

Town Hall, Jan. 4.—James Hall, an intelligent musician with a bass voice that is naturally rich and warm though somewhat lacking in resonance in the upper register, offered an unusually interesting program in this recital. Mr. Hall was, perhaps, heard to best advantage in Irving Mopper's setting of James Weldon Johnson's "The Creation"—a retelling of the story of Genesis—which was written for Mr. Hall and herewith given its premiere. In this performance of Mr. Mopper's well-written cantata, Mr. Hall was ably assisted by the B Natural Chorale (expertly led by Oland Gaston, the chorale's director) and an instrumental group consisting of string quartet, piano, harp, flute, clarinet, xylophone and percussion.

Mr. Mopper's colorful score leans heavily on folk, blues and spiritual elements to which are added deft touches of Dixieland rhythms, mod-

ring singing of Vaughan Williams' "The Vagabond" and "Bright is the ring of words". The two final songs by R. Nathaniel Dett in this closing group were evocatively set forth. Jonathan Brice, playing from memory, provided some of the most beautiful piano accompaniments that this reviewer has ever been privileged to hear.

—R. K.

Masterwork Chorus

Cooper Union, Jan. 4.—The Masterwork Chorus, under David Randolph, sang the program at this concert which was to be recorded by the Westminster Recording Company the following week both in long-playing-record and binaural-tape form. The program opened with Monteverdi's "Lagrima d'Amante al Sepolcro dell'Amata" and continued with works by Lassus, Lotti, Schütz, and Allegri.

The history of this chorus is notable. An amateur organization of about 135 members, it was founded only two years ago in Morristown, N. J. Some of the members travel many miles to come to rehearsals. From the first, Mr. Randolph trained the chorus only in music of the highest type, and so brilliant was its progress that the Westminster Company decided to issue a special album as a proof of what an amateur organization of this kind can achieve.

Since there was no practical edition of the Monteverdi work available, Mr. Randolph prepared one, which has been issued by Lawson-Gould Music Publishers through G. Schirmer. It is named the "Masterwork Chorus Edition" in tribute to the hard work and skill of the singers.

The chorus had given this program in Morristown on Dec. 8 and was to

(Continued on page 34)

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Roy Harris—Composer and Teacher

(Continued from page 17)

means form which is not a dead or inert pattern but a creative thing born out of tradition and experience and embodying new ideas. "The writing of music," he explained to me, "is a kind of intuitive balance between confirming established symbols and adding new, personal symbols for the so-

ciety in which one lives. The experience of preceding generations cannot be written off. We must use our ancestors as wellsprings of observation, just as they used theirs. We must reaffirm the past but at the same time we must express our personal sense of the present."

The mention of time span is also significant, for Harris is acutely conscious of music as a time-space language—filling space and consuming time in a way that cannot be verbalized. He tries to keep his students from forming "word thoughts" in music and to help them to think in purely musical terms of time and space. This explains why the Seventh is both a dance symphony and a study in harmonic and rhythmic variation. For no matter how rhapsodic, how rhythmically heady this music becomes, one senses always underneath the compelling form over which the composer brooded before he actually wrote it. When Harris talks about the Seventh, one can see his keen delight in the pure musical thinking involved. He is the last person in the world to be thought of as academic or over-intellectual, but the uninhibited motion and unabashed humanity in his music have blinded some observers to the man's sense of formal beauty.

Organization of Passacaglia

The organization of the passacaglia in the Seventh Symphony shows the originality and searching power of Harris' musical thinking at its best. He conceived it originally over a simple bass but found that freer treatment would not obscure the germinal idea and would give more movement and richness to the music as a whole. The subject is stated barely, using organum. The answer is in florid counterpoint, becoming ever longer and more elaborate. The inner voices give the harmony and are themselves in fourths. The combination of melodic design and harmonic texture comes out of the overtone series of the subject. An examination of the opening section of the score will make this clear. Typical of Harris is the luminous scoring that surrounds the lines and surfaces with a sort of radiance.

The evolution of the answer in the variations is fanwise and symmetrical, each related to the preceding in length and design. Although one senses this organic relationship, the music is far too subtle and far too freely expressive to offer any mechanical repetition or imitation. In this connection, some remarks of Harris about training his students are apropos: "Literal or mechanical sequence is industrial in character. It has a certain usefulness as a craft, but it fails to stimulate the imagination. Harmonic sequence that merely repeats literally is like a wallpaper design. In creative sequence neither the pitch nor the rhythm are the same, but they bear a clear relationship to the original



Langston McCachren
Witold Malczewski is congratulated by members of the Shreveport (La.) Community Concert Association following a piano recital. Left to right are Harry L. Viser, Jr., treasurer; E. Penn Courtney, president; Mrs. Courtney; Mr. Malczewski; Amelia Sperry, Community representative

statement. I teach my students to use rhythmic sequence, in which the pitch design varies but the rhythm remains the same; and pitch sequence, in which the rhythm varies while the pitch remains the same. Then they are free to vary both."

At first hearing, the second part of the symphony may not be clear in its over-all plan, but with repeated listenings the detail falls into place, and one sees the underlying pattern through the elaborate, yet functional, rhythmic and contrapuntal variation. How powerfully the restatement of the passacaglia theme knits it together and reminds us of the composer's enormous perspective in the work!

The passage that begins three bars before No. 32 in the score is particularly haunting, like some memory of childhood, and I asked Harris if it had a programmatic context, but he answered to my surprise that it did not. It is an instance of pure musical imagination acquiring an intense human power of evocation.

Music an Emotional Language

Harris' music is full of such moments, which is not surprising in the work of a man who has only scorn for those timid souls who "are almost afraid to admit that music is moral and has human meaning". Harris is not a musical Victorian, heaven knows, but he has always believed that music is an emotional language and that "historically speaking, the place of music in society has been to arouse and to liberate subjective feelings of humanity, to use the language of sound to communicate emotional parallels of human experience".

As a teacher, he combines warmth and sympathy with firm discipline and a glorious sense of humor. "Teaching is a dangerous thing," he said to me wryly. "A composer gets to believe the formulas himself". It is typical of Harris that he first talks over the student's reason for studying composition. He wants to be sure that the student has genuine impulse to write music. Professional ambition is not by itself a valid reason, he believes, for no one ever composed a good work without talent and love, from sheer will power. "It must be a torture to have ambition without a creative urge," he

explained, and it is cruel to let young people fall into this trap.

Harris is not afraid to point out "the very obvious things that we forget" to his students at the beginning. One of these is the nature of rhythm. Its use is almost physiological, he explains, and closely related to the heartbeat. Composers must use common sense in their handling of it, for it will have certain effects willy-nilly, whether they intend it to or not. He also contrasts symmetrical with asymmetrical design, pointing out that the asymmetrical design has more energy, but should not always be preferred, merely for that reason. At first, his students do nothing but abstract rhythmic designs until they get acquainted with their own basic impulses.

In grasping the fundamental aspects of pitch designs, his students begin with the Dorian mode, the "mother scale", which is self-invertible. Harris calls their attention at once to the color contrasts. Raising the third makes the scale brighter and lowering the sixth darkens it. As they proceed to the other modes they analyze them thoroughly in terms of intervallic proportions and properties, color, and possibilities of combination. The students write melodically in the pure modes at first, co-ordinating rhythm and melody. This generally takes about six months of hard work. They use no harmony for the first year but they develop their sense of form in their melodic writing. Harris goes into great detail in their work on sequence. They learn to write melodic verses in three, four, or five parts, acquiring a sense of melodic flow versus harmonic impact in the process. By this time their notebooks are full

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of melodies, and Harris also has them analyze the melodies of some of the great masters.

They study Gregorian Chant without bar lines and begin to set poetry melodically, without adding any harmonic accompaniment. They also write for single instruments. Harris has found that his students uniformly respond to this phase of their training with tremendous enthusiasm. It gives them a sense of expressive freedom and creative self-confidence that only such basic work could bring.

Harris teaches harmony at first on the overtone series, and in three stages or functions: mass resonance, mood or color, and delineation or punctuation of form through the cadence. He makes his students concentrate on the actual sound rather than the spelling, so that they think of chords functionally rather than as separate, isolated phenomena. Harris teaches the intervals somewhat differently from the traditional approach. The octave is the most perfect consonant; the fifth less perfect. The fifth is a matter of register, for its lower overtone series is different. From the early stages he makes his students conscious of the acoustical properties of intervals. The students work with the major first and approach the minor more cautiously, for the minor is "a house divided".

Color Significance of Chords

With the basic chords and the overtone series, Harris says, "you can get anything you want". In treating chord positions he develops his students' sense of relative tensions. Again, the color significance of chords in various inversions is carefully considered. Thus, the second inversion of the tonic is brighter than it is in root position or first inversion. The minor grows darker as it moves from the first inversion to root position to the second inversion. At first the students use the simplest forms and later they take up modern harmony, enlarging their vocabulary naturally, as they go along.

Harris insists on unity of mood and conception. They write the form in melodic outline first, if possible at one sitting. He wants them to sense the over-all continuity of each movement. Only thus, he explains, can they create a cohesive work, music "that has the flight of time in it".

Harris' own music reflects the principles of his teaching. His melodic abundance arises partly from his early habits of composition and his uncanny ability to hold even the most boisterous or far-flung ideas together also goes back to the early years of patient formal evolution. Certainly no American composer has achieved a greater command of the intricate language of music with less sacrifice of spontaneity. The Seventh Symphony, like the Third and even earlier works, is the music of a young, an eager, a wholesomely optimistic spirit. For Harris there is no musical Waste Land.

Casals—Still Active at 80

(Continued from page 14)

a concert in honor of his birthday.

Casals was delighted to receive a new book of candid photographs just published by Walter Verlag of Olten, Switzerland. The text is by Alexander J. P. Seiler and the photographs by Peter Moeschlin. They show Casals at work and play, with Schweitzer, Chaplin, the Queen of Italy, conducting rehearsals and classes. Oddest snapshots in the collection are two of Casals playing a putting game. He has a determined stance and a grip that can only be described as "non-interlocking".

Casals does not believe that the cello as a solo instrument will be

less popular when he quits playing. The determining factor is the repertory. Great music has been written for the cello by the great masters. Therefore musicians will rise to play this music. He stated that the present leading cellists, naming Piatigorsky, Cassedo, Fournier, and Rostropovich, are comparable to those of the past.

The master takes a dim view of modern music, characterizing it as "error". "It is a language nobody understands. The works of Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann and other masters are different, but they are all in the same language, the language of music. In the phrase 'modern music', the word 'music' is misused. The most I will concede is that modern music is an art made with sound, but it is definitely not music".

Casals feels that music critics and leading musicians should make

these distinctions clear to the listening public so that they do not confuse the two different "arts made with sound". "Why invent a new language which nobody understands," he queried, "when the masters all spoke the same language? The public does not like to listen to this stuff, and neither do I. Furtwaengler was one important musician who voiced much the same objections, but too timidly. We must be precise about these distinctions or new listeners will be bewildered."

Casals took a parting shot at modern painting, which he declared was equally in error. "Do not tell me that any one can understand Picasso when he paints a woman with five noses protruding from different parts of her body. How can anyone get anything out of such nonsense? It is not human".

In closing, Casals asked the writer to convey his warm greetings to all his friends in America. He will return, he declared, "as soon as Franco is deposed."

Cosmopolitan Opera Announces Season

San Francisco—The Cosmopolitan Opera Company, of which Carlo Moresco is conductor, Glynn Ross stage director, and Carmen Dragon is to be guest conductor, has announced its fourth spring season, to run from Feb. 22 to March 31. Operas to be done will include "Tosca", "Carmen", "Rigoletto", "Manon", "The Elixir of Love", "Madama Butterfly", "La Bohème", "Turandot", and "Hansel and Gretel". Included in the casts will be Zinka Milanov, Cesare Bardelli, Eugene Conley, Regina Resnik, Norman Treigle, William Wilderman, Ramon Vinay, Yola Casselle, Giuseppe Valdengo, Lydia Ibarrondo, Graciela Rivera, Eva Likova, Cesare Valletti, Salvatore Baccaloni, Gloria Lind, Tomiko Kanazawa, Edwin Dunning, Barry Morell, Nadine Conner, Frances Yeend, Giulio Gari, and Anna Russell.

Northwest Opera's Four-City Festival

Seattle—With its financial house once again in order, the Northwest Grand Opera Association, Eugene Linden, musical director, has announced a three-opera, four-city Spring Festival between February and May, 1957.

Productions of "Faust", "Lucia di Lammermoor", and "Carmen" will be taken to Seattle, Portland, Spokane, and Vancouver, B.C.

Announced casts include for "Faust" Rudolf Petrak, Faust; Nadine Conner, Marguerite; and William Wilderman, Mephistopheles. In "Lucia" will be Jan Pearce, Edgar; Graciela Rivera, Lucia; and Giuseppe Valdengo, Ashton. In "Carmen" will be Charles Kullman, Don José; Brenda Lewis, Carmen; and John Lombardi, Escamillo. The Bizet opera is already in the company's repertoire.

—Maxine Cushing Gray

Chattanooga Symphony And Quartet Series

Chattanooga, Tenn.—The Chattanooga Symphony, under Julius Hegyi, and the Chattanooga Symphony String Quartet will be featured again this season in a series of four concerts extending from January through April at the University of the South in Sewanee, Tenn. The four musical events will consist of two full orchestra concerts, with Charlotte Barrier Hegyi, pianist, as guest soloist, and two string quartet programs.

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ORCHESTRAS in New York

Josef Krips Leads Symphony of the Air

Symphony of the Air, Josef Krips conducting (New York debut). Carnegie Hall, Dec. 18.

Symphony No. 41.....Mozart
"Don Juan".....Strauss
Symphony No. 3.....Beethoven

Josef Krips was hardly unknown to audiences here before this concert, for his recordings and his work as musical director of the Buffalo Symphony, the London Philharmonic, and other ensembles in Europe were already familiar. It took this long, however, for him to appear in New York. When he did he received a wildly enthusiastic and extended ovation.

Mr. Krips's conducting was always clear and his approach to the orchestra sympathetic. Guest conducting at best sets a director at a disadvantage, and it was compounded in this case by the unfortunate fact that the Symphony of the Air, lacking a sponsor as it does, has not been able to play enough recently to keep its fine edge of ensemble.

Absolutely the highlight of the pro-

gram was Strauss's "Don Juan", which was handled in masterly, not to mention exciting fashion. Mr. Krips drew a lush sound from the orchestra and intensities in the climaxes that were stunning in their force. The music always moved with vitality, and the many changes of tempo and mood were expertly controlled.

The Mozart and Beethoven works stem from the conductor's native tradition, and his readings had the earmarks of Viennese style. The conceptions were spacious and mellow, stressing always breadth of form and a singing feeling to the lines. Details were not slighted, but they were kept within the larger bounds.

This led to some aspects of the works taking second place to others. Missing in these readings were a sense of drive and vivid contrast, both of which abound in particular in the Beethoven. The opening tempo, too, of the "Jupiter" Symphony was a trifle slow and lost as a result some of its tight-knit cogency. And the second and closing movements seemed a shade too fast to allow the most graceful molding of phrases.

In the "Eroica", also, a broad vision slighted some similar features. Most

impressive however was the final movement, where Mr. Krips brought out the unique character of each of the variations, yet kept the forward motion and brought off some very forceful climaxes.

Details aside, this concert was clearly the work of a mature and experienced musician and a man with strong, vital ideas. No one concert can show us his varied musical sides; we will look forward to his return.

—D. M. E.

Bernstein Conducts Tchaikovsky "Pathétique"

New York Philharmonic-Symphony, Leonard Bernstein conducting. Carnegie Hall, Dec. 20:

Overture to "Anacreon".....Cherubini
"Mathis der Maler".....Hindemith
Symphony No. 6.....Tchaikovsky

This concert did not really get going until its final work, the Tchaikovsky "Pathétique", before this time it was curiously uneven. Mr. Bernstein's conducting had the energetic gestures of his usual style and the orchestra played deeply and richly into their instruments. Yet communication between leader and men seemed restrained, and for all the activity on the podium there was something of apathy on the stage.

The Cherubini overture suffered from a rather mannered reading, somewhat uneven in pacing and with delays for nuances that disturbed the forward motion of the music, making its climaxes—big ones in this version—a bit overdramatic.

Hindemith's "Mathis der Maler" fared better, though a tentative feeling to the reading gave the impression that it had not yet jelled. Tempos were not ideally set, and the softer sections of the first two movements, though lyrical and sustained, wanted intensity. There were many real moments, however, such as the recitative-like introduction to the third movement, done with control and yet freedom in its phrases, and the well-developed crescendo to the final climax.

Things got fully under way in the "Pathétique" for a vital performance that capitalized on every possible chance for fire and drama. That this would be an exciting reading was evident from the somber opening mood, and the intensity never let down through the entire work. One realized once more that, for all the cloyed phrases and the clichés, this music can be truly stirring in good hands.

Especially hair-raising were the big climax of the first movement and, even more so, the calculated way in which fragments of the March in the third movement were tempered in their drive until the huge, explosive final statement.

To be sure this was an individual idea of the work and, perhaps, exaggerated in spots for the sake of effect. But it came off with conviction, and there was no doubting Mr. Bernstein's own strong feelings about it.

—D. M. E.

Little Orchestra Repeats L'Enfance du Christ

Carnegie Hall, Dec. 21.—Once again Thomas Scherman and the Little

Orchestra Society offered New York audiences a priceless Christmas present by giving Berlioz's masterpiece "L'Enfance du Christ". This is a work that seems more beautiful with each hearing; and the orchestra, the soloists, and the chorus performed it with heartfelt sincerity. A capacity audience was on hand to hear this performance, which was the sixth annual one by the society.

Mr. Scherman gave an inspired interpretation of the work that was as notable for its spirit as it was for its



Helen Merrill

Thomas Scherman

sense of architectural proportion. Though there were many high points, perhaps the most memorable was Part II or "The Flight into Egypt". Here the orchestra and the American Concert Choir, which was trained by Margaret Hillis, captured movingly the peaceful, tender atmosphere, and played and sang with clarity and fine regard for detail. The tonal balance between the groups was also excellent.

Two of the soloists, Martial Singher, baritone, and Leopold Simoneau, tenor, have appeared in the work since its first presentation by the society. Mr. Simoneau was heard in the important role of the Narrator and as the Centurion. He was thoroughly at home with the music, sang with great purity of tone, and imparted much dramatic color to the narrator's lines. Mr. Singher, as Herod and Joseph, was equally inspired and sang with a faultless sense of the work's style.

Singing their roles for the first time with the society were Frances Bible, as Mary, and Kenneth Smith, as Polydorus and the Father. Miss Bible's voice floated with haunting loveliness over the orchestra, and Mr. Smith's interpretation had warmth and compassion.

—F. M., Jr.

Kostelanetz Offers Gershwin Program

New York Philharmonic-Symphony, Andre Kostelanetz, conducting, John Daly, narrator. Carnegie Hall, Dec. 22:

"An American in Paris".....Gershwin
"Peter and the Wolf".....Prokofiev
Cuban Overture.....Gershwin
"Porgy and Bess," Symphonic Picture.....Gershwin-Bennett

Andre Kostelanetz added Prokofiev's "Peter and the Wolf" to his annual all-Gershwin concert with the Philharmonic. The narrator was John Daly, popular television personality and an executive of the American Broadcasting Company. Mr. Daly,

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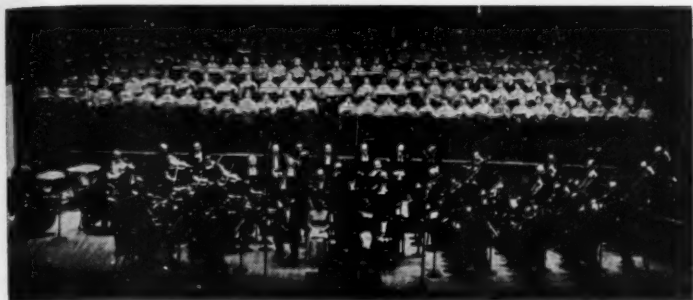
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The Westminster Choir and the New York Philharmonic-Symphony, under Leonard Bernstein, perform Handel's "Messiah"

urbane and enjoying himself, made a delightful story-teller, with the able assistance of Mr. Kostelanetz and the orchestra.

Since he has a flair for Gershwin, Mr. Kostelanetz was an authoritative interpreter of this familiar music. Robert Russell Bennett's setting of "Porgy and Bess" was the highlight of an enjoyable evening. Although it was raining hours before the concert, Carnegie Hall was full and the audience asked for many encores, including Gershwin's "Fascinatin' Rhythm" and "Bess, Where Is My Bess"; Tchaikovsky's "Waltz of the Flowers"; the "Children's Prayer" from "Hansel and Gretel" of Hump-erdinck, and, in conclusion, Gershwin's rousing "Strike Up the Band."

—W. L.

Bernstein Offers Handel's Messiah

New York Philharmonic-Symphony, Leonard Bernstein conducting. Adele Addison, soprano; Russell Oberlin, counter-tenor; David Lloyd, tenor; William Warfield, baritone. Westminster Choir. Carnegie Hall, Dec. 27:

"Messiah" Handel

No great oratorio has been performed so often—and so badly—as Handel's "Messiah". It requires solo singers of superb attainments, a virtuosic chorus, sensitive instrumentalists, and a conductor with great historical knowledge and stylistic tact.

Not all of these elements were present in the performance offered by Leonard Bernstein (notably the historical knowledge and stylistic tact), but it was, nevertheless, a deeply moving experience. Mr. Bernstein conducted with obvious love for the music and a sense of its majesty. He had splendid soloists, and the chorus, trained by John Finley Williamson, sang expertly and with emotional conviction.

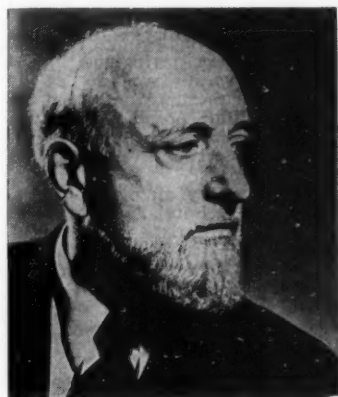
Mr. Bernstein made two major mistakes in preparing this performance. He used a hideous Victorian edition of the work by Ebenezer Prout, with clumsy wind and brass parts that stuck out like sore thumbs. (Nor did the notoriously tubby Carnegie Hall organ help matters any.) And he mishandled the score in another way by ignoring Handel's ordering of it, abandoning the division into three sections and devising two sections of his own, a Christmas Section and an Easter Section, which necessitated the shifting of numbers. The cuts were numerous and merciless, so that we heard just enough of the music to whet our appetites for the complete masterpiece.

On the positive side, however, were many factors. Adele Addison sang with dreamlike purity and eloquence. And the audience had a unique opportunity to hear the alto solos sung very much as they had been at the first performance of

"Messiah", on April 13, 1742, in Dublin, when they were performed by a male alto. Russell Oberlin, counter-tenor, performed them with flawless diction, beautifully molded tone, and impeccable phrasing. Apart from some troubles with pitch and placement, noticeably in "The trumpet shall sound", William Warfield also sang with astonishing flexibility and fervor. And David Lloyd was thoroughly at home in the music, if a bit dry of voice at this performance.

The chorus had its troubles in some of the numbers that Mr. Bernstein paced very fleetly, à la Scherchen, but it acquitted itself nobly. With all its faults of style and arrangement, this was a performance of "Messiah" which left us awed by the sublimity of the music just as the Dublin audience of 1742 had been. The audience stood and cheered long after it had ended.

—R. S.



Ernest Ansermet

Knickerbocker Chamber Players

Town Hall, Dec. 30, 5:30 — The Knickerbocker Chamber Players' concert was devoted to masterpieces by Johann Sebastian Bach. The program included the Trio Sonata in G major, performed by Mildred Hunt Wummer, flute, Raymond Kunicki, violin, George Koutzen, cello, and Bertha Melnik, harpsichord; four arias, sung by Patricia Conner, soprano, and Violet Serwin, contralto; and the Second and Fourth "Brandenburg" Concertos. It was a satisfying concert of music-making that was more notable for its sincerity and unassuming quality than for technical brilliance.

The Trio Sonata got the concert off to a good start. The players performed with an ingratiating tone, a firm feeling for rhythm, and with a fine sense of tonal balance, for the contrapuntal line was always easy to follow. In the Bach arias Miss Conner sang with bright, clean tones, and "Ice esse mit Freude" showed her ability to handle effectively the long coloratura line. Miss Serwin's

singing was notable for its musicianly phrasing and warmth of tone.

The two "Brandenburg" Concerts were played without a conductor, and perhaps this was the reason for some lack of precision among the members of the chamber orchestra. In the Fourth Concerto, Alfred Mann and Bernard Krainis performed their parts on recorders delectably, and Henry Siegl, violinist, provided colorful, rather virtuosic, playing. Miss Wummer, Walter Lewis, clarinet, Leonard Arner, oboe, Mr. Siegl, and Miss Melnik were heard in the Second Concerto, of which the second and last movements were the high point of the concert.

—F. M., Jr.

Ansermet Guest With Philadelphians

Philadelphia Orchestra, Ernest Ansermet conducting. Carnegie Hall, Jan. 1:

"Eine Faust Ouverture" Wagner
Symphony No. 3 ("Liturgique")
Honegger
"Ma Mere l'Oye" Suite; "La Valse"
Ravel

A concert by the Philadelphia Orchestra under Ernest Ansermet is a feast for connoisseurs. For Mr. Ansermet is one of the great aristocrats of the baton, as sensitive in taste as he is masterly in the highest reaches of conducting technique. (He begins where most conductors leave off.) The Philadelphia Orchestra is able to answer his every wish in matters of tone color, blending, and virtuosic subtlety.

During this entire program there was not one forced or ugly sound, not one ungraceful or vulgar phrase, not one moment of rhythmic imprecision. Mr. Ansermet does not have to scream to be heard. His range of dynamics and volume is so wide and so beautifully proportioned that a mere forte can have an overwhelming effect. And in the more fascinating realm of mezzo-forte, piano, and pianissimo, he evokes sounds from the orchestra that make one shiver with delight.

Seldom does one hear Wagner's "Eine Faust Ouverture" conducted with such spirituality, such quiet eloquence, and integration. Mr. Ansermet makes it a philosophical meditation without neglecting its sensuous aspects. Again in Honegger's "Liturgical" Symphony, one sensed a perfect balance of intellect and emotion in an interpretation that captured the moods of despair and frantic questioning yet was equally observant of the heavenly serenity of the last pages of the work.

As a conductor of Ravel and Debussy, Mr. Ansermet is as unique as was the late Walter Gieseking as an interpreter of their piano music. I have never heard so bewitching a performance of the Suite, "Ma Mere l'Oye". It seemed to be taking place in a dream, so transparent were the sonorities, so exquisite the detail. And Mr. Ansermet had his audience blinking with astonishment during "La Valse". People were obviously saying to themselves: "Why haven't I heard all these things before?" No wonder that the orchestra applauded him at the close and only at the repeated insistence of Mr. Ansermet rose to share the homage of the audience.

—R. S.

Rossini Mass

Grace Rainey Rogers Auditorium, Jan. 3—The "Petite Messe Solennelle" is an interesting, often beautiful piece, written by Rossini in his 71st year (1863). Until this he had

remained silent for almost 40 years (since "William Tell", 1829). Although he worked on an orchestration, he always insisted that he had conceived the Mass for accompaniment by harmonium and piano. He also said, with clear reference to

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ORCHESTRAS in New York

the new orchestral techniques of Berlioz, Meyerbeer, and Wagner, that their loud instruments would have "killed" his few voices and himself, "car je ne suis rien qu'un pauvre mélodiste".

Requiring 12 singers ("of three sexes, men, women, and castrati", wrote Rossini, wickedly), eight for the chorus and four soloists, the Mass is a strange combination of secular and operatic elements with liturgic polyphony. The "Kyrie", while large in scope and formally symmetrical, contains an undistinguished instrumental background of an unceasing bass motif in 16th notes, which is relieved only in the "Christe eleison" (a cappella). Likewise there is a boring undulating figure in the "Gloria", but the part-writing is exquisite. The contrapuntal transparency of the "Gloria" also is very beautiful. The "Domine Deus" is a tenor aria in the form of a spirited march. This piece makes one wonder to what extent Rossini considered stylistic unity in his approach to the Mass. For after a lovely Verdian duet, "Qui tollis", and a bass aria, "Quoniam", impressively sung by Donald Gramm, we come to a great choral fugue, "Cum Sancto Spiritu". In this piece, along with the

eloquent and inspired "Agnus Dei", rests the glory of the work.

Following the "Credo", which is forcefully conceived with sudden mysterious pianissimos, Adele Addison sang the deeply moving "Crucifixus" with a refined sense of phrasing. The "Et resurrexit" is a well-written double fugue; the "Preludio religioso" (for solo piano), set off at the beginning and end by some grave chords, is also a fugue. Thus there is no fusion of operatic and liturgic music. There are sections that sound like opera, some that sound like church music. The "Sanctus" is an alternation of both. "O Salutaris" is entirely an operatic aria. Only in the "Agnus Dei" does there seem to be the full realization of drama, musical inspiration, and religious intensity that combine to transcend their parts in the whole and close the work powerfully.

Together with Miss Addison and Mr. Gramm, the participating artists included Beatrice Krebs, contralto; John McCollum, tenor; Jerome Lowenthal, pianist; John Upham, harmonium player; and the chorus consisting of members of the Juilliard Opera Theater. The performance was conducted by Frederic Waldman.

—M.D.L.

Brailowsky Heard In Rachmaninoff Work

New York Philharmonic-Symphony, Leonard Bernstein conducting. Alexander Brailowsky, pianist. Carnegie Hall, Jan. 3:

Symphony No. 102.....Haydn
"Music for Strings, Percussion, and Celesta".....Bartok
Piano Concerto No. 2.....Rachmaninoff

It was Bartok's "Music for Strings, Percussion, and Celesta" that found Leonard Bernstein and the orchestra in their most satisfying form. Here is music that seemed close to Mr. Bernstein's heart, for the orchestra, which sounded somewhat lusterless during the Haydn symphony, produced glowing sounds under the conductor's hands, and the interpretation as a whole infused life and excitement into this masterpiece. Perhaps the outstanding qualities of the performance were the well-balanced sonorities and Mr. Bernstein's sense of the music's architectural form. The final movement was a little too much of a tour de force, but it was unrelenting in its rhythmic drive.

The Rachmaninoff Second Concerto was notable for its dramatic conception. Mr. Brailowsky performed the work with rhythmic freedom, but did not allow these liberties to interfere with a unified shaping of the concerto as a whole. Though the pianist was not at his best, technically, his was still a performance that showed him to be at home with the work. Mr. Bernstein gave him sympathetic support; and the orchestra, particularly the strings, produced some opulent sounds.

The Haydn symphony was given the least impressive performance. The final movement seemed unduly strained. In the third movement the phrasing of the opening theme was too mannered, and the inspired melody of the second never seemed to get off its feet.

At the Sunday afternoon concert, on Jan. 6, the Ravel Piano Concerto was substituted for the Rachmaninoff Second. Leonard Bernstein gave a praiseworthy account of himself both as soloist and conductor. Haydn's Symphony No. 102 and Bartok's "Music for Strings, Percussion, and Celesta" were repeated from the Jan. 3 concert.

The Ravel is a work that is well suited to Mr. Bernstein's temperament, for he understood both its jazz and its French elements. The second movement was played almost as an improvisation, which was entirely in keeping with its atmosphere. In the first and last movements he displayed brilliant, virtuosic pianism that showed him the possessor of fine technical equipment. Perhaps because he was also conducting (although this is not always the case when a conductor is his own soloist), there was unusual rapport between the solo instrument and the orchestra.

—F. M., Jr.



Louis Melancon

Igor Markevitch

pletely unknown quantity since he has been conducting in Europe for a number of years, has recently been appearing with other orchestras in this country and has made recordings for several labels sold here.

A fine-featured man in the forties, built like a slender reed, Mr. Markevitch is a perfectionist within his own highly personal concepts of musical performance, and he must be a drill-master of the first order to have managed to get the orchestra to respond so perfectly to his every demand in so difficult and unusual a program with only three rehearsals. The unanimity and discipline of the orchestra were the best they have been in some time.

Mr. Markevitch is famous abroad for his performance of Stravinsky's "The Rite of Spring", and we must agree that it is something to make one sit up and take notice. It is a slashing, febrile, sensuous, almost savage performance with climaxes piling one upon another and sonorities, especially in the percussion section, delivered stormily and with breath-taking dramatic intensity. Mr. Markevitch conducted without score but left nothing to chance in either the tricky cues or the rapidly shifting meters. I have no idea what Stravinsky thinks of the way Mr. Markevitch plays his music, but it is a tour de force and has much power and validity within its own artistic philosophy.

The orchestral version of the Ricercari for three voices, the Theme and Variations and the Fugue for six voices of Bach's often enigmatic "Musical Offering" was made by Mr. Markevitch. He hit upon the interesting idea of disbursing the music among 42 instruments (strings and four woodwinds) formed into three small orchestras ranged pie-shaped on the stage; the polyphony is tossed back and forth among the different desks of the three orchestras. Sometimes this produced quite beautiful and clarifying effects, but as a totality it was too diffuse and wanting in cohesion. It struck me that it might come off much better in a recording—perhaps binaural—with multiple microphones and a skillfully managed mixing panel.

The Verdi items were a sad mistake. Mr. Markevitch played them for all they were worth, but unfortunately they were not worth much. Transferring this music from pit to stage merely threw into high relief the banality and the crudities of orchestration that were so frequently characteristics of Verdi's instrumental music until his latest years. It is one thing to hear this stuff as a curtain-raiser or as an accompaniment to dancing, but it is something quite different to listen to it as concert music. It should never be taken out of the opera house except by a town band playing on some village green.

—R. E.

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Orchestra, Chamber Concerts Mark Year's End in Capital

Washington. — Edouard van Remoortel, young Belgian conductor, made his American debut as guest conductor of the National Symphony in Constitution Hall, on Dec. 18. His visit had been anticipated for some time, since he was invited by Howard Mitchell, the orchestra's regular conductor, during Mr. Mitchell's European tour several seasons ago. Direct approach, enthusiasm, and admirable economy of gesture marked Mr. Remoortel's technique. With a responsive organization at his disposal, he drew a refined tone from the string section in particular, clear and unforced. Climactic moments were comparable with those we have become accustomed to expect from visiting European orchestras, never blatant but rich, suggesting that more power is at hand.

These qualities were not sufficient, however, to propel the evening's program off the ground. The faster tempos in Beethoven's First Symphony were rarely maintained at their original pace, and the quieter passages fell apart for lack of momentum.

Istomin Is Soloist

Eugene Istomin, pianist, and the conductor collaborated with seeming understanding in Mozart's E flat Concerto, K. 271. There were many moments of beauty, exquisite moldings of phrase to be sure, but the details obscured the entity. Both the Beethoven and Mozart were treacherously close to devitalization. A decided contrast was afforded in Marcel Poot's "Overture Joyeuse", performed here for the first time. It is exuberant, engaging and concise, suggesting the jollity of Eric Coates "London Again" Suite. Franck's D minor Symphony concluded the evening.

The season's first sold-out house for an orchestra concert was attracted by Charles Munch and the Boston Symphony on Dec. 13, in their first appearance since the triumphal European tour. In superlative form, the orchestra played Beethoven's Sixth Symphony, Honegger's Second, and Albert Roussel's "Bacchus and Ariane" Suite.

Maria Meneghini Callas captivated 200 enthusiastic guests invited by the Italian Ambassador and Mrs. Brosio to the Embassy on Dec. 17. Not in a long while has such a glittering concentration of the Washington diplomatic and residential society been assembled for one occasion. It will be many a month before the excitement generated by the soprano's phenomenal vocal gifts, arresting personality, and gracious manner diminishes. For the brief but formidable program, her accompanist was Theodore Schaefer.

National Gallery Concert

The ever popular Sunday night concerts in the National Gallery continued on Dec. 30 with the Gallery Orchestra, Richard Bales, conductor, playing a program of catholic appeal. A Purcell Trumpet Tune and Air, Grétry's Dances from "Cephele and Procris", and Pleyel's C major Symphony prefaced Douglas Moore's appealing "Farm Journal" and Frederick Woltmann's "Solitude". The "Radetzky March" and "Freut euch des Lebens" Waltz of Johann Strauss,

Jr., capped the year's music in the capital city with a jubilant finale.

—Theodore Schaefer

One recital among the many Christmas observances that most uniquely captured the savory spice of the season was that presented by Elizabeth Wilson Hughes at the Phillips Gallery on Dec. 17. Mrs. Hughes, a folk singer, arranged carols, folk songs, and ballads (some over 1,000 years old) into a sequence of the Visitation, the Nativity, the Innocents, and Traditional Celebrations and Legends. Utilizing two dulcimers and an auto-harp to accompany herself, she retold the story of Christmas and its festivals with the charm of intimate warmth and relaxed candor.

On Nov. 25 at the Phillips Gallery, William DuPree, tenor, gave an evening of song. Mr. DuPree had great interpretative sensitivity, the thought and power of each song freely given, with exquisite care and gentle shadings. The program encompassed works of Carissimi, Purcell, Mozart, Cesti. Of particular interest were Rameau's "L'Impatience", Respighi's "Deita Silvane", and a group of songs by Erich Wolff. The evening ended with a group of Spanish and Portuguese folksongs.

1957 marks the 350th anniversary of the founding of the city of Jamestown. To commemorate the event, Randall Thompson, of the Harvard University department of music, has been commissioned by the Jamestown Festival of 1957 to compose a new choral-symphonic work based on an early American theme. The text will be that of the Elizabethan poet, Michael Drayton, whose "Ode to the Virginian Voyage" is said to have encouraged the first successful settlement in the New World, at Jamestown, Va., in 1607. The new work, which will be from 12 to 15 minutes in length, will have its premiere on April in Williamsburg. The Norfolk Symphony and Chorus will be under the direction of Edgar Schenkman.

—Charles Crowder

Winters Returns From Hamburg Opera

Lawrence Winters, leading baritone of the New York City Opera from which he has been on leave this season, recently returned for a United States tour after an extended period in Europe. With the Hamburg State Opera this past fall he began a series of 30 performances in five leading roles—Renato in "Un Ballo in Maschera", the title roles in "Macbeth" and "The Flying Dutchman", Jokanaan in "Salome", and Amonasro in "Aida".

After a Town Hall recital next September—Mr. Winter's first in New York in the last ten years—the artist will devote practically his entire 1957-58 calendar to the Hamburg Opera, where he has been engaged for 60 performances. He has also been re-engaged for the Stockholm Royal Opera, where he sang Scarpia and Rigoletto last spring. He will have a starring role in the German film "The Last Song".

Now on tour as a soloist with the De Paur Opera Gala, Mr. Winters flies in May to Europe to complete



Lawrence Winters

his commitments there. He will then return for summer engagements and a vacation here.

New Outdoor Speaker Developed

Glenbrook, Conn.—Lou Thomsen, of Thomsen's Hi-Fi Outdoor Amplification Company, has developed a newly-designed speaker for use in amplifying outdoor music and concerts. Used in sets of several units, the speakers were employed at the Fairfield University Stadium in Connecticut last summer for the Connecticut "Pops" Concerts and the Barnum Festival with reported great success. A bank of special micro-

phones is also used to pick up the sound.

The system is a portable one and can be easily moved, set up, or dismantled. The company itself provides service for establishing the system anywhere in southern New England. Further information can be obtained from the Thomsen Outdoor Amplification Company, 513 Glenbrook Rd., Glenbrook, Conn.

Dinner, Dedication To Honor Ganz

Chicago. — A Civic Testimonial Dinner will be given on Feb. 13 in honor of Rudolph Ganz, who will be 80 years old on Feb. 24. The Swiss-born American pianist, conductor, educator, and composer will be further honored on his birthday with the dedication of the new Rudolph Ganz Recital Hall. The 230-seat auditorium will be part of the Chicago Musical College of Roosevelt University. As part of the ceremonies, Robert McDowell will give a short piano recital, and Louis Sudler will sing.

Correction

In the story on Eileen Farrell on page 4 of the Jan. 1 issue of *Musical America*, the soprano was incorrectly noted as singing the title role in "Ariadne auf Naxos" with the American Opera Society. Miss Farrell sang the role with the Little Orchestra Society, conducted by Thomas Scherman, on Jan. 7.

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Ruth Shaffner conducted performances of Handel's "Messiah" in Carmel, N. Y., and Danbury, Conn., during December. Founder and director of the Putnam County Choral Society, Carmel, she teaches at Carnegie Hall and at her studio in Brewster, N. Y.; is in charge of music at the Bergen School, Jersey City, and at the Ten Eyck-Troughton Residence for Business Women in New York City. At the Residence she recently organized a choral group which sang on the Christmas program there. Her pupils have been active also. Walter Moberg, tenor, is soloist of Second Church of Christ Scientist, Riverside, Calif.; Don Foster, tenor, was with the Lambertville Music Circus last summer and is now in the "Fanny" touring company; Patricia Orr, soprano, was in the musicals produced last summer at the Putnam County Playhouse, Mahopac, N. Y.; Thomas Fenaughty, tenor, was with the Starlight Theater, Pawling, N. Y.; Richard Manuel, tenor, was a leading member of the Blue Hill Troupe, in Gilbert and Sullivan productions at Hunter College; Vera Fowler, soprano, is soloist of First Presbyterian Church, Delray Beach, Fla.; Mary Genovese, contralto, will give a recital at the Ten Eyck-Troughton Residence in February, with Gordon Manley, pianist.

Members of Patricia Neway's Opera Workshop gave two performances, on Jan. 14 and 15, of Debussy's "L'Enfant Prodigue" and Purcell's "Dido and Aeneas", in the joint sanctuary of the Village Presbyterian Church and the Brotherhood Synagogue, in New York, for the benefit of the Brotherhood Council of the congregations.

Giovanni Martinelli, former tenor of the Metropolitan Opera, has been appointed director of the Music School at the La Guardia Memorial House, in New York, which first opened classes last October for young people of the neighborhood. Mr. Martinelli is also head of the voice department and chief consultant to the opera workshop of the Third Street Music School Settlement.

Mrs. Walter Sands Marvin has been elected president of the board of directors of the Third Street Music School Settlement. She succeeds Clara F. Wokum, who has served as president for the past five years.

Anne Hull gave a course in Piano Ensemble for teachers during November and December at the Griffith Music Foundation in Newark, N. J.

Juilliard School of Music is offering evening classes for students unable to attend Extension Division classes during the day. Courses are available in Literature and Materials of Music, Composition, Introduction to Contemporary Music, Fundamentals of Piano Practice, Opera Repertoire for Accompanists, Orchestral Conducting, Piano Improvisation (Jazz), and Vocal Coaching. A Composers Workshop is also available.

The Boston University School of Fine and Applied Arts is presenting three television performances over WGBH-TV this month. On Jan. 3 Artur Balsam and Joseph Fuchs were presented playing the Beethoven "Kreutzer" Sonata; Jan. 17, scenes from the original version of Bizet's

opera "Carmen" will be presented by the university's Opera Theater, of which Sarah Caldwell is director; On Jan. 31, the pianist Alexander Borovsky will perform.

Arved Kurtz, violinist, and Vladimir Padwa, pianist, gave concerts of contemporary music at the Conservatoire de Musique et d'Art Dramatique in Montreal on Dec. 6 and at the Conservatoire de la Province in Quebec on Dec. 10. Included on the programs was Mr. Kurtz's own Sonata.

Fritz Kramer, assisted by Franz Ascher, is offering a series of 15 opera concerts at the New School for Social Research in New York beginning Feb. 5. The school is also offering ten music workshops in its spring term, which begins Feb. 4, in harmony, counterpoint, and chamber music. Teaching these will be Ernest T. Ferand, Frank Wigglesworth, Gilman Collier, John Cage, Emil Hauser, Norman Cazden, and Otto Deri.

Members of the Boston Conservatory of Music dance department, under the direction of Jan Veen, participated in a number of dance performances during December, including a Lyric Theater production of Menotti's "Amahl and the Night Visitors" at Lincoln, Mass., and part of the Boston Garden Chanukah Festival. Afro-Cuban and Balinese dance instruction has been added to the curriculum of the dance department and is being taught by Billie Pope.

Under a new educational project of the New York Philharmonic-Symphony, student members of orchestras in the public high schools in New York City attended a working rehearsal of the "Messiah" on Dec. 26 in Carnegie Hall. They watched Leonard Bernstein rehearsing members of the Philharmonic-Symphony and the Westminster Choir, with soloists Adele Addison, Russell Oberlin, David Lloyd, and William Warfield.

The De Paul University Symphony, under the direction of Paul Stassevitch, will present its annual midwinter concert on Jan. 18. Guy Wuellner, a graduate student of music, will perform as soloist in the Beethoven "Emperor" Concerto.

Through a \$200,000 gift from John D. Rockefeller, Jr., construction has begun on new quarters for the music department of Barnard College, to be located on top of Milbank Hall, the main academic building. The quarters will house four practice rooms, a studio room, two small classrooms, and two offices.

Adelphi College, in Garden City, N. Y., scheduled a second date on Jan. 7 for auditions for the six available string scholarships. To handle the expanded string instrument training program, William Nowinski, violinist of the New York Philharmonic-Symphony, and Avram Lavin, cellist in the Metropolitan Opera orchestra, have been added to the faculty.

Evelyn Sachs, mezzo-soprano; Helen Kwalwasser, violinist; and Samuel Baron, flutist, participated in a concert Jan. 12 at the Music School of the Henry Street Settlement in honor of its 30th anniversary.

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Composers Corner

Elinor Remick Warren's "Sonnets for Soprano and String Quartet" was a feature of the first concert presented by the newly formed West Coast chapter of the National Association of Composers and Conductors, in Los Angeles on Jan. 6. The suite is a setting of four sonnets from Edna St. Vincent Millay's "Fatal Interview". It was performed by Deltra Kamsler, soprano, and members of the Los Angeles Philharmonic.

Serge Prokofiev's opera "The Gambler" (Le Joueur), with an original Russian libretto taken from the novel by Dostoevsky, will have its United States premiere the week of March 25 at the 85th Street Playhouse in New York. It will be directed and produced by Georgette and Irving Palmer in their own English adaptation.

The opera workshop of Augustana College in Rock Island, Ill., presented the premiere of Seymour Barab's "A Game of Chance" and a performance of "Slow Dusk", an earlier opera by Carlisle Floyd, on Jan. 11.

On the anniversary of the birth of the late Hans Kindler, Jan. 7, the Kindler Foundation of Washington, D. C., presented a premiere of Walter Spencer Huffman's Quintet for Piano and Strings, which was commissioned in memory of the former conductor of the National Symphony.

David Epstein has been commissioned to compose the musical score for a documentary film on the History of Science, to be produced for the State Department.

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A new opera by Jan Meyerowitz, "Five Wise, Five Foolish", which is still in process, has been scheduled for its premiere in the spring of 1958 by the Wayne State University Theater.

Brandeis University has initiated a program of awards for work in the creative arts. Provided are two types of awards—gold medals in recognition of outstanding artistic achievement, and cash grants-in-aid of \$1,500 to encourage younger artists of great potential. In this first year of the plan, William Schuman was granted a gold medal, and Robert Kurka a cash award.

"Three Hokku", songs after the Japanese, by Mary Howe were sung by Adele Addison at her recent concert in Lisner Auditorium, Washington, D. C.

Six composers were featured in the sixth of eight Chamber Music Readings, directed by Max Pollikoff and jointly sponsored by the Musicians' Performance Trust Fund of Local 802, AFM, and the Alice M. Ditson Fund of Columbia University. Heard in the Barnard College Parlor at Columbia University were works by Harold Clayton, H. H. Schimmerling, Murray Golden, Paul Turok, Gerald Wisoff, and Ashley Vernon.

The University of Texas has announced that the sixth annual Southwestern Symposium of Contemporary American Music will take place in Austin, March 27-31. Scores must be mailed no later than Jan. 31. Information can be obtained by writing the Chairman, Symposium Committee, University of Texas, Department of Music, Austin 12, Tex.

The eighth annual Regional Composers' Forum at the University of Alabama will be held on their campus April 26-28. Burrill Phillips will be the guest. Eight awards of performances will be offered by conductors Guy Fraser Harrison, Joseph Hawthorne, Julius Hegyi, Arthur Bennett Lipkin, James Christian Pfohl, and Guy Taylor.

Correction: The review of Frank Martin's "Jedermann" in the Dec. 1 issue states that the American premiere of the work was given not by Dietrich Fischer-Dieskau and the Little Orchestra Society but by Gardard Souzay last spring. Marguerite Staehelen, of the Swiss Music Library, informs us that this is also incorrect, and that the actual first performance was in the spring of 1954, by Elsa Cavelti, in a concert at Carnegie Recital Hall sponsored by the Swiss Music Library.

In his Carnegie Hall recital on Jan. 18, Zoltan Tetzleri, pianist, will introduce in its first performance the suite "Comedia Pianistica" by the Austrian-born composer Harry Lieberman.

Elie Siegmeister's folk opera "My Darling Corie", first performed by students of Hofstra College in 1954, will be produced by the opera workshop of the Greenwich House Music School on Jan. 26.

Igor Buketoff, musical director of the Fort Wayne Philharmonic, was guest conductor of the Oslo, Norway,



Impact

Howard Hanson (standing) goes over the score of his "Lux Aeterna" with Richard Korn, who will conduct the Japanese premiere of the tone poem this month. Mr. Korn is conducting the Asaki Broadcasting Symphony in seven concerts

Radio Orchestra on Jan. 6. Included on his program were two American works, Alan Hovhaness' Prelude and Quadruple Fugue, and Robert Ward's "Euphony". He also recorded these works for the American Composers Alliance while in Oslo.

Jacob Avshalomov's "Sinfonietta" has received the Naumburg Recording Award for the 1955-56 season and is to come out soon on Columbia Records conducted by Dimitri Mitropoulos. His "Tom O' Bedlam" is being done this year at Tanglewood, the New England Conservatory, Juilliard School of Music, University of Colorado, the University of Wisconsin, and Michigan State University. His new "Inscriptions at the City of Brass" is to be premiered by Hugh Ross and the Schola Cantorum in March. Mr. Avshalomov is currently teaching as visiting professor at the University of Washington, and is also at work on two commissions.

Works by Ezra Laderman and Douglas Allanbrook were done at the second Composers Forum at McMillin Theater, Columbia University, on Jan. 5.

Contests

MERRIWEATHER POST AWARD. Auspices: The National Symphony. Open to all pianists, violinists, and cellists attending a public, private, or parochial high school in the United States. Award: guest appearance with the National Symphony and \$2,000. Finalists' awards: guest appearance with the orchestra and \$100. Deadline: March 1, 1957. Address: Ralph Black, manager, National Symphony, 1779 Massachusetts Ave., N.W., Washington 6, D. C.

VANCOUVER FESTIVAL SOCIETY AWARDS. Auspices: Composers, Authors, and Publishers Association of Canada and Broadcast Music Inc., Canada Ltd. The competition will offer \$1,000 awards in each of two categories—one for a symphonic work and the other for a chamber-music composition. Open to Canadian composers only. Address: John Avison, chairman of the festival's music committee, 6409 Larch St., Vancouver 13, B. C.

Dolores Whyte, of Rochester, N. Y., has been named winner of the 1956 \$1,000 award of the Blanche Thebom Scholarship Fund.

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Solomon Conducts Barber's Medea

Indianapolis.—A year that saw the rebirth of the Indianapolis Symphony, with the appointment of Izler Solomon as conductor, came to a splendid finish with a variety of musical events during December.

The program of the orchestra on Dec. 22 and 23 was excellently planned. Such contrasting pieces as Bach's chorale-prelude "Sleepers Awake"; Corelli's Concerto Grosso No. 8; Samuel Barber's "Medea's Meditation and Dance of Vengeance" and Franck's Symphony in D minor made up the program.

This was variety to suit every taste, and the sophisticates who left after the intermission because they felt that listening to Franck might be boring missed a beautifully composed reading, with the themes built to a soaring climax. The orchestra's strings were resplendent in the lovely Corelli Christmas music, and the Bach had lyricism as well as the crispness and firmness that makes Bach's intricacies tingle. Particularly in the Barber did the orchestra shine. Instead of a confusion of sound, which might easily come from a less comprehending reading, the music was most sensitively conducted, without losing any of its excitement.

Leon Fleisher, pianist, opened the Community Concert Series on Dec. 19, with a program of works by Bach, Brahms, Schubert, Chopin, Debussy, and Ravel. He was well received by a large audience.

The Herron Art Museum provided another treat for Indianapolis music-lovers with the presentation of the University of Louisville Chorale, under the direction of Richard Dales, on Dec. 21. Benjamin Johnson, tenor, particularly pleased the audience with a group of songs indigenous to the Ohio River valley and southern Indiana.

A one-night appearance of the Ballet Theater and a December concert by the Indianapolis Philharmonic, with Michael Bowles conducting, rounded out an excellent year.

—Eleanor Y. Pelham

Tebaldi Sings In Milan Benefit

Milan.—After an absence of one-and-a-half years, Renata Tebaldi, soprano of the Metropolitan Opera, returned to this city to sing. She did not perform at La Scala, as her American commitments did not permit her to stay in Italy for more than a short period, but at the Manzoni Theater, where she gave a benefit recital on behalf of the United Nations Children's Emergency Fund.

A large audience gave Miss Tebaldi a 12-minute ovation at the beginning of the concert and continued with exuberant applause after each selection. Accompanied by Giorgio Favaretto, she sang with superb vocal color and musicality. At the end of the concert, a large group of admirers pushed the soprano's car by hand through Milan's streets shouting her praises.

—P.D.

Siepi Gives Recital In New Orleans

New Orleans.—The New Orleans Opera Guild (Community Concert series) presented Cesare Siepi in recital on Jan. 3. An enormous audience, almost filling the larger Municipal Auditorium, gave evidence of deriving great pleasure from the Metropolitan Opera bass's singing. His first-class accompanist was Leo Taubman.

OBITUARIES

EDGAR BAINTON

Sydney, Australia.—Edgar Bainton, director of the New South Wales State Conservatorium of Music from 1934 to 1946, died early in December at the age of 76. He was held in high esteem here as a teacher, pianist, and composer. During his career he also established the Conservatorium Opera School and introduced a great number of operas not previously performed in Sydney. He had himself written an opera, "The Pearl Tree", and shortly before his death had completed his Third Symphony, which is to have its premiere by the Sydney Symphony this season. Mr. Bainton is survived by two daughters.

ALFRED STOBBI-STOHNER

Alfred Stobbi-Stohner, voice teacher and accompanist for many years, died of a heart attack on Jan. 5. He was 56 years old. He lived in Englewood, N. J., and maintained studios in New York. He is survived by his wife Josephine.

PAUL MORRIS

Paul Morris, former music critic for New York newspapers, died Jan. 1 at the age of 70. After graduating from the University of Wisconsin, he served as a critic for the *New York Herald* from 1913 to 1920, and for the former *Evening Telegraph* from 1920. He later held similar positions on the *Sun* and *Evening World*.

He is survived by his wife, the former Leta May Forsaith, an opera and concert singer; a daughter, Mrs. Miro Korcak of Los Angeles; a

The New Orleans Philharmonic-Symphony recently presented as its soloist Philippe Entremont, 22-year-old French pianist, who, despite his years, proved an accomplished artist in Rachmaninoff's Second Piano Concerto. Alexander Hilsberg conducted in fine style the Fifth Symphony of Shostakovich.

—Harry Loeb

Cleveland

(Continued from page 7)

and musical director George Szell for many months.

In his brief tenure here Mr. Martin originated special concerts for labor and railroad groups, and succeeded in staging the first children's concerts on Cleveland's West Side. Under his stewardship the Cleveland Orchestra Fund achieved its \$125,000 objective last season, even surpassed it by several thousand dollars. This goal had not been achieved for seven years.

—James Frankel

brother, two sisters, and two grandchildren.

JOHN DEWITT PELTZ

John DeWitt Peltz, a retired official of the American Red Cross, died Jan. 4 at the age of 61. He was the husband of Mary Ellis Opydyck Peltz, editor of *Opera News*, the publication of the Metropolitan Opera Guild.

GODFREY LUDLOW

Godfrey Ludlow, 64, concert and radio violinist, died on Dec. 21. He was one of the first violinists to broadcast from a radio station in London, in 1923, before emigrating to the United States. He was born in Sydney, Australia, and studied in Prague and Vienna, performing before royalty on several occasions. He appeared with the Queens Hall Orchestra, London, and toured Europe with Nellie Melba. During the war he toured with USO Camp shows.

Surviving are his wife, a son and a daughter.

SAMUEL ZIMBALIST

Nyack, N.Y.—Samuel Zimbalist of Palisades, N.Y., composer and violinist, died on Dec. 27 at the age of 59. He had played in many well-known orchestras and was a brother of Efrem Zimbalist, noted violinist. Mr. Zimbalist is survived also by his widow, Mrs. Helen Lerner Zimbalist, and four sisters, Mrs. Edna Goldberg and Mrs. Flora Massell of New York, Mrs. Luba Silver of Brooklyn, and Mrs. Berta Katten of Astoria, Queens.

EDWARD B. DOULENS

Norwalk, Conn.—Edward B. Doulen, 79, a former South Norwalk postmaster, deputy sheriff, and for many years a Republican leader here, died Dec. 24. He is survived by his widow, Mrs. Julia Russell Doulen; two sons, Humphrey, who is a vice-president of Columbia Artists Management, Inc., and Roger; four brothers, and a sister.

MRS. PIETRO CIMINI

Hollywood, Calif.—Mrs. Cimini, wife of Pietro Cimini, retired conductor, died Dec. 24 at the age of 60. Also surviving is a son, Gustavo.

GEORGE D'PAMPHILIS

Fairview, N. J.—George D'Pamphilis, 45, a composer and pianist active in radio and TV, died on Nov. 24.

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RECITALS in New York

(Continued from page 23)

repeat it at the Brooklyn Museum on Jan. 6 for a WYNC broadcast. It was a delight to hear singing of such generally high quality and enthusiasm from an amateur group in works of such a pure and lofty style; and it was equally a delight to see the Cooper Union audience (most of whom were students and working-people) listening with such obvious interest and enjoyment. —R. S.

Mildred Dilling Harpist

Town Hall, Jan. 5.—In the midst of an unusually busy season, Mildred Dilling stopped in New York long enough to play an attractive program.

Since she keeps more than 40 harps in her apartment here, Miss Dilling has considerable room to pick and choose. The instrument she selected for this recital was a seven-footer which had been willed to her by Evangeline Booth. It proved to have exceptional tone.

The two major works were the Handel Harp Concerto Op. 4, No. 6, and the Debussy Sonata for Flute, Viola and Harp, the latter with the valuable collaboration of Carlton Sprague Smith, flute, and Walter Trampler, viola. The final portion of the afternoon was devoted to three works by the late Henriette Renie, Miss Dilling's teacher, who died last spring at the age of 80. The pieces were "Un Sospiro", an arrangement of one of the Liszt études; "Danse des lutins", and "Légende".

Other selections were "Le Jardin mouille", by de la Presle, "Grey Donkeys on the Road to El-Azib", by Tournier, Prokofiev's "Prelude in C", "Chanson dans la nuit", by Salzedo, and "Torre Bermeja" by Albéniz. —W. L.

Telemann Society

Town Hall, Jan. 5.—In place of the orchestral concert which was to have been given in memory of Theodore Thomas, the Telemann Society presented Theodora and Richard Schulze, assisted by Dorothy Walters, harpsichordist, in a program of baroque music by Telemann, Handel and Sammartini, and arrangements of old English dances by Mr. Schulze, for one and two recorders.

Prior to the recital, Mrs. Schulze read a prepared paper entitled "The Burning Question". This turned out to be an exhortation of the late Arnold Dolmetsch and his theories on the playing of old music and instruments, a defense of the Schulzes against the charges of being "staccato" recorder players, and sundry other irrelevancies, all of which consumed some 40 minutes. This reviewer has no intention of adding fuel to Mrs. Schulze's fire. Suffice it to say that the Schulzes were capable players. Much of the baroque music they have resurrected is very beautiful indeed, although some of it, like the Sonata in C for two recorders alone of Telemann, is not. —R. K.

Jarl Norman Tenor

Town Hall, Jan. 6.—Jarl Norman, Norwegian tenor who now resides in this country, gave his second New York recital, accompanied by Otto Herz. His voice was most effective when produced lyrically; the more dramatic moments, such as the "Lamento di Federico" from "L'Arlesiana" by Cilea, were less successful, for the aria placed heroic demands

upon his light voice. A slight nasality intruded on his delicately produced instrument, marring an otherwise schooled singer.

In Mozart and Schubert lieder, his refined musicality led to thoroughly enjoyable interpretations. In a group of Howard Swanson songs one wished for a more robust approach—yet knowing his own limitations, the artist was wise not to force.

Mr. Herz was a distinguished partner, always balancing his dynamic level to that of the singer and never skipping conveniently over notes in even the most complex accompaniments. —E. L.

Albenieri Trio

Carnegie Recital Hall, Jan. 6, 5:30.—When Erich Itor Kahn died last March, the Albenieri Trio lost a very sensitive member. For about a year the ensemble has been playing in public. With a new pianist, Ward Davenney, the group appeared as the fourth attraction of the season for the Concert Society of New York.

Mr. Davenney joined Giorgio Ciompi and Benar Heifetz in performances of Beethoven's C minor Trio, Op. 7, No. 3, and a Schubert favorite, the Trio in B flat, Op. 99. In both these works, the ensemble was of the quality that emerges from long study and many performances. Mr. Davenney is an excellent addition to the Trio. All three men contributed to a first-rate recital. —W. L.

Philharmonic Chorus Being Formed

London.—Under the direction of Walter Legge, artists and repertoire director of Angel Records, a new chorus, to be known as the Philharmonia Chorus, is being formed. It is intended as an amateur group of 250 voices, and it will take part in performances with the Philharmonia Orchestra. Wilhelm Pitz has been engaged as chorus master.

During the 1957-58 season, the chorus is expected to give, under the direction of Otto Klemperer, two performances of Beethoven's Ninth Symphony and two performances of Handel's "Messiah". The following season performances of Walton's "Belshazzar's Feast", Orff's "Carmina Burana", and Bach's "St. Matthew Passion" are planned. All works will be sung in the original languages.

Three scholarships are being offered in connection with the formation of the chorus: the Elisabeth Schwarzkopf Scholarship, for a woman singer; the Hans Hotter Scholarship, for a man singer; and the Walter Legge Scholarship, for a chorus master.

Soviet Culture Tour Is Planned

Tokyo.—The Soviet Union is planning to send noted figures in its literary, musical, and perhaps ballet world to Japan, following the recent agreement for the establishment of normal diplomatic relations between the two countries.

Ilya Ehrenburg, Soviet writer, is scheduled to arrive here later this month on a three-week lecture tour. In March, Dimitri Shostakovich is expected to begin a Japanese tour. He will be followed in May by Emil Gilels, pianist.

Guest Conductors Lead Chicago Symphony Concerts

Chicago.—By one of those mischances that afflict even peripatetic reviewers I neglected to mention Nathan Milstein's share in the Dec. 13 concert of the Chicago Symphony. He revived the faded Goldmark Concerto for Violin in A minor with a most spirited and stirring performance, one of the finest he has given in his 18 symphony appearances here.

On Dec. 20, guest conductor George Szell gave a lively rendition of Haydn's "Oxford" Symphony and a notable one of Brahms's Fourth Symphony at the Civic Opera House.

A week later, Mr. Szell and the orchestra moved to Medinah Temple, seating capacity, 3,900. In this huge place the acoustical effects were at times disconcerting, at other times exciting and rewarding. The cellos and basses were particularly resonant and sonorous, with none of that "dead" tone that I experienced from my usual seat at Orchestra Hall. All things considered, Mr. Szell did well with Beethoven's Symphony No. 6 ("Pastoral"), and with the plangent sonatas of Debussy's "La Mer".

On the following Thursday, Karl Boehm conducted Hindemith's "Symphonic Metamorphoses on Themes by Carl Maria von Weber"; Stravinsky's "The Firebird" Suite; and Beethoven's Symphony No. 7, at Medinah Temple. The first and last pieces fared best in this hall, though details in the "Firebird" were heard that were inaudible in the Symphony's own Orchestra Hall.

The Saturday evening concert of Dec. 29 was an unforgettable experience, due to Eileen Farrell's superb singing of "Depuis le jour", from

"Louise"; "Pace! Pace! mio Dio", from "La Forza del Destino"; and, above all, the "Ernani involami", from "Ernani". Guy Fraser Harrison contributed deft accompaniments to Miss Farrell's solos and conducted distinguished performances of short orchestral works, among them Paul Creston's "Dance Overture".

A post-Christmas performance of Handel's "Messiah" by the Apollo Club, Henry Veld, conductor, took place at Medinah Temple on Dec. 28, assisted by the Chicago Symphony and a competent quartet of vocal soloists. This was the first time in 52 years that the club's annual "Messiah" was heard away from Orchestra Hall.

The Stone-Camryn Ballet (Bentley Stone, Walter Camryn) presented some talented young dancers in mimed performances of "The Little Match Girl" and "Hansel and Gretel" at St. Alphonsus Athenaeum Theater on Dec. 28 and 30.

Two items of interest have been announced recently. Joseph Szigeti, violinist, and Carlo Bussotti, pianist, will give three concerts of 11 20th-century sonatas, sponsored by the Fromm Music Foundation, in cooperation with the University of Chicago and De Paul and Roosevelt universities, at the Goodman Memorial Theater, on Feb. 18, 25, and 26.

The long unused Theater Building in Ravinia Park, seating capacity, 1,000, will be re-opened this summer for chamber music, motion pictures, dramatic readings, etc. It is hoped that performances of intimate opera will be included in the not too far distant future. —Howard Talley

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